

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1325.

London, Saturday, March 19, 1853.

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[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

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Gentlemen intending to MATRICULATE are informed that, with the permission of the Council of University College, a COURSE OF INSTRUCTION, embracing the subjects required for that Examination, will be delivered at the College by Mr. ERNEST ADA, a Senior Master in University College, and Assistant Tutor at University Hall, and WILLIAM WATSON, B.A. London, Assistant Master in University College School. The Course will commence on Tuesday, April 5th, and the Class will meet on five days of the week, for two hours each day. Fee, £1. For further particulars apply to Mr. ADAMS, University College School.

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The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A. Sec.

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W. J. ROOPER, Assistant Secretary.

LEICESTERSHIRE FINE ARTS SOCIETY and ART-UNION.

President—His Grace the DUKE OF RUTLAND.

The SECOND EXHIBITION of this Society will take place at the Town Museum, Leicester, in the month of JULY of the present year.

Pictures for Exhibition must be addressed to the Hon. Secretary, Town Museum, Leicester, and must be delivered on or before the 5th of July.

Mr. Joseph Green, of 14, Charles-street, Middlesex Hospital, is the London Agent of the Society, to whom Pictures from London and the neighbourhood must be delivered not later than the 30th of June.

By order of the Committee.

JOHN FLOWER, Hon. Secretary.

Leicester, March 10, 1853.

A RT-UNION OF LONDON.—(By ROYAL CHARTER.)—THE SUBSCRIPTION LISTS will CLOSE 31st inst.—Specimens of the two Prints to be given to every Subscribers may be seen at the Office; viz. THE SURRENDER OF CAIRO, a work by G. C. H. Smith, and THE CRUCIFIXION, by J. Robinson, after H. C. Selous, and CHRIST LED TO CRUCIFIXION.—In addition to the above two Prints, each Pricerholder will be entitled to select for himself a work of Art from one of the public Exhibitions.

44, West Strand, GEORGE GODWIN, Honorary Secretary.

March 1853. LEWIS POOCOCK, J. Secretary.

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Leicester, March 10, 1853.

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By order of the Council.

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LONDON, SATURDAY, MARCH 19, 1853.

REVIEWS

A Critical History of the Language and Literature of Antient Greece. By William Mure, of Caldwell. Vol. IV. Longman & Co.

It is pleasant, in the midst of so much literary produce of a mere ephemeral character, to have occasion to welcome a volume of such solid merit as the present,—the more especially when the volume forms but a part of a large and important work which there is every reason to believe will, as a whole, be equally well executed. Col. Mure has here amply sustained his claim, already proved by his previous volumes, to be regarded as one of the most careful, able, and scholarly writers of the present day. The quality of carefulness is especially conspicuous throughout. We have not been able to detect any portion of the volume where the author has failed in his resolution to perform conscientiously and thoroughly the true duties of an author,—whether as regards the distinct elaboration of the matter in his own mind, or its judicious and perspicuous presentation to the reader. Nothing is slurred over,—everything is first digested and pondered in a deliberate manner, and then kept back, as it were, until some orderly method of setting it down, so as to save the reader all unnecessary trouble, has been determined on. The volume is almost a model in this respect; and we would recommend in particular, to writers on similar subjects, Col. Mure's admirable method of leading the reader through a somewhat complex disquisition by first stating numerically the distinct points involved in the disquisition, and then taking up each of these points for expansion and illustration in detail. But the merits of the volume are by no means confined to care and good literary arrangement. There is abundant evidence in it of a clear, sound, and critical intellect, arriving at conclusions which are always firm and distinct, and sometimes characterized by a considerable degree of speculative generality and value; and there is also a sufficient ting of geniality and cordial sympathy with all that can be considered as of immediate human interest, to invest everything that the author writes with the quality of pleasantness. The work is, indeed, far more interesting than one forming his opinion from the works of former, and particularly German, scholars under similar titles might be apt to suppose. Col. Mure is another example of a fact already signalized exhibited in the case of Mr. Grote,—that British writers on classical subjects, when not inferior to the Germans in scholarship, possess in their greater regard for what is practically important and in their more just sense of literary proportion an advantage over German writers.

Having in the previous volumes traced the vicissitudes of the Grecian family of tongues from its remote Indo-Pelagic origin down to the settlement of its noblest branch as a distinct language in the properly Greek region of Europe,—and having narrated the history of what may be called the infancy and the youth of the literary career of the Greeks, as exemplified in the original legends or ballads of the Greek tribes, the magnificent epic which arose out of these legends and consolidated them, and the lyric poetry which grew out of the disintegration of the *epos*,—the author enters in the present volume on the Attic period of Greek literature, the period of the literary manhood of the Greeks, extending from the usurpation of Pisistratus at Athens, B.C. 560, to the death of Alexander the Great, B.C. 323. To this period belong the rise and consummation of the *Greek drama*, and the history of the

beginning and the perfection of *Greek prose composition* in all its branches. Accordingly, after a preliminary sketch, by way of anticipation, of the general features of the literary development of the Greeks during the period in question, Col. Mure devotes the remainder of the volume to an account of the rise of the art of prose composition among the Greeks; reserving the more mature exercises of that art and the outburst of Attic poetry for future volumes. His reasons for thus placing a disquisition on the rise of the Greek prose literature at the threshold of the Attic period, are connected with a theory as to the peculiarity of the Athenian genius compared with the Hellenic genius in general, which is expounded as follows.—

"The primary source of that excellence which the Greek nation attained in every branch of polite art, was the high perfection in which it possessed the two varieties of mental faculty on which success in every human undertaking depends—the faculty of Imagination, and the faculty of Judgement or Intellect; the just blending and balancing of which secured to the same favoured people an equally ample endowment of the faculties of Invention and Taste. The period treated in the previous volume was that during which the imaginative powers were chiefly in the ascendant; yet still so far restrained or chastened by the rival influence, as to obviate those extravagant ebullitions of excited feeling, or those grotesque aberrations of fancy, which usually characterise the literary efforts of nations in a similar state of society. In the present period we shall find the faculty of Intellect obtaining in its turn an ascendancy both in the character and the literature of the Greeks: an ascendancy, however, far from despotic, but modified by the lately dominant influence in a degree sufficient to insure a genial warmth and vitality even to the more studied productions of the now comparatively reflective and philosophical muse. These observations will enable us the better to appreciate one of the most interesting features in the history of Hellenic literature—the harmony between the character of this its most important era, and the character of the people by whom, or under whose auspices, during that era, its most important works were produced. While the Athenians are pre-eminently entitled to rank as the representatives of the intellectual element of the Grecian character, they are, as compared with their Ionian and Æolian kinsmen, proportionally wanting in its imaginative element. Abundant evidence of this deficiency is supplied by the annals of the foregoing Poetical period, the genius of which offered the greatest scope to the play of the fancy in literary composition. Throughout that entire period, comprising, between the probable age of Homer and the year 560 B.C., some four or five centuries, and presenting in every other part of Hellas brilliant displays of imaginative genius, Attica cannot boast of a single genuine development of native poetical talent." * * This peculiarity naturally rendered the full development of their equally peculiar order of talent for literature dependent on a corresponding advancement of their social condition. The circumstances are here parallel to those formerly noticed as having tended during the Poetical period, first to retard, and then to stimulate, the cultivation of lyric art. As in the Hellenic nation at large a certain advance of civilization was required to bring that more intellectual order of poetry to maturity; so the peculiar genius of the Attic Hellenes required a still further advance of social life to bring his peculiar order of literary talents into activity. Those talents accordingly, though enlivened in the vigour of their cultivation by a share of the brilliant fancy common to the rest of the Greek race, will yet be found, as compared with those of rival tribes, to be far more dependent, for their full development and successful exercise, on the resources of the intellect than on those of the imagination. Hence may be explained, not only why Attica was barren of men of genius during the Poetical age, but the no less striking fact, that while admitted to have carried to perfection all the higher branches of composition which flourished during the

present more enlightened period; the drama, history, oratory, and didactic prose, she did not initiate a single one of them. Original invention in elegant pursuit is the special province of the Imagination; to mature and perfect the inventions of others is that of the Intellect. Prose composition in all its departments had reached an advanced stage of maturity before Athens produced a prose writer. Oratory was first raised to the rank of a written order of composition by Sicilians. Didactic prose, comprising grammar and criticism, also took its rise in the colonial states of Greece; to whom the Athenians owed their first instruction in those departments. If there be any branch of literature in which Athens might seem to possess a legitimate claim to priority, it is the drama. Yet even here her title is defective. The germ of all scenic entertainment is confessedly traceable to the Dorians. And even admitting the merit, which cannot be denied to Athens, of having formed the classical drama out of the rude elements supplied by the dithyramb of Arion, or the comedy of Susarion, to be equivalent to invention, this single exception would tend in some sense to confirm the rule. The Attic drama is of all orders of poetical composition the most artificial; being, in fact, an ingenious compound of the same epic and lyric elements which had already, in their separate form, reached their highest excellence in the works of Homer, Archilochus, and Stesichorus: it is consequently, of all, the one least dependent on the spontaneous working of the imagination, and the most dependent on the exercise of the intellect."

Holding these views of the peculiarity of Attic genius as compared with the genius of the other Hellenes,—Col. Mure very consistently, in entering on the Attic period, gives the priority in the order of arrangement to the prose over the poetical composition of the period. Prose being the kind of composition in which the ascendancy of the "intellectual" over the "imaginative" faculty most broadly displays itself,—it is best, he thinks, to approach the era of Attic literary greatness from the prose side, so as by this means to apprehend more nakedly, as it were, that character of intellectualism which runs through all Attic literature, including even the splendid Attic poetry. This, we say, is an arrangement consistent with Col. Mure's theory of the Attic genius,—a theory to which he evidently attaches great importance. But we are not quite sure as to the truth of the theory itself. "Intellect" and "Imagination" are two very convenient words; and there doubtless is a distinction of faculty in men and in nations which may be supposed to correspond to the distinction implied between these two terms. We question, however, if, under a very close psychological investigation the distinction between the Intellect and the Imagination would not turn out to be something far less essential and profound, and far more conventional, than Col. Mure's peremptory application of it to the history of Grecian literature supposes. And, even were we to allow the philosophy of the distinction so far as to admit that there is a natural antagonism between the abstract or expository tendency in literature and the tendency to concrete embodiment,—we should still feel that historically it would be unjust to the genius of the Athenians to maintain, with Col. Mure, that their superiority in respect of the former tendency was accompanied by a comparative deficiency in respect of the latter. According to no tolerable definition of the Imaginative faculty can the countrymen of Sophocles have had less of it than the other Greeks;—for this Athenian poet, at least, possessed and exercised an imagination as pure and specific in kind, and as splendid in degree, as that of Homer. The fact, therefore, that the Athenians were not so precocious in their literary manifestations as some other sections of the Greek race (and the fact is an interesting one) is to be accounted

for, we believe, by considerations distinct from that which Col. Mure brings forward.

This is not the only case, however, in which Col. Mure deals what may be called an unexpected slap at the Athenians. Admiring, as he does, the Athenians,—and disposed, as we believe, to rate their general pretensions as high as any writer does,—he is yet led on several other occasions to administer what he supposes to be a corrective to the enthusiastic affection for this people manifested and inculcated by recent writers, and particularly by Mr. Grote. In not a few points Col. Mure and Mr. Grote, as our readers have formerly seen, take directly opposite sides; and throughout the present volume it seems to have been the author's study to keep up a friendly controversy with Mr. Grote, and to invite the learned public to a reconsideration and modification of some of Mr. Grote's most important conclusions. The most decided instance of this is, his assertion, in open contradiction to Mr. Grote, that the Athenians, besides being more backward than some of the other Greek peoples in their literary development, were, throughout their whole career, more bigoted and intolerant than any other Greek people. Mr. Grote, in speaking of the execution of Socrates, had advanced some considerations to show that the Athenians were hardly responsible for that action in the flagrant sense in which they are generally reproached with it; and had wound up his account of the affair by asserting that, at all events "there was but one city in the ancient world where a man who promulgated doctrines so repugnant to the prevailing notions and feelings could have been permitted to live and teach so long"—that one city being Athens. Col. Mure emphatically denies this,—and he devotes a special article in his appendix to a counter-statement. "Had Mr. Grote," he says, "reversed his proposition, and asserted that Athens was the only state in Greece where Socrates would have been treated as he was treated by the Athenians,—and that had he been a citizen of Agrigentum, or Megara, or Syracuse, or Ephesus, he would have been cherished and honoured as an ornament and benefactor to his country,—had Mr. Grote even pronounced that all or most of the religious and political bigotry of Greece was concentrated in the Athenian democracy, and that the rest of the nation was singularly free from those defects,—he would assuredly have been much nearer the truth." For the evidence adduced by Col. Mure in support of this opinion, we must refer to the volume itself:—we cite the opinion here only as an example of what may be called the more advanced points of our present Hellenology, the points on which the highest authorities are still at variance.

The second chapter of the present volume is devoted to a very interesting account of the 'Origin and Early History of Greek Prose Composition,'—in the course of which references are made to the earliest specimens of Greek prose writing known to have been extant. The following passage on the peculiarities of Attic prose is one of the most valuable in the chapter.—

"There is one characteristic peculiarity of Attic prose at every stage of its history, a distinct apprehension of which is essential to a right estimate both of its own genius, and of that of Greek literature: the extent to which it was founded on the principles, and adapted to the forms, of public oratory. In this respect Attic composition differs as well from that of the polite nations of modern Europe, as from that of the Ionian Greeks, with whom prose literature originated in, and was guided by, the forms of written narrative, rather than of oral declamation. During the flourishing age of Athens and of republican Greece, the more important business of life was

carried on chiefly in the mode of public discussion. The acquirement, therefore, of a vigorous and persuasive style of oratory was an object paramount to all others connected with literary pursuit. This was more especially the case in Athens, amid the absence of indigenous taste or talent for narrative composition in that state before the time of Thucydides. The study of the art of composition came accordingly to be directed mainly to its advantage and use in forensic debate. Under these circumstances it was natural that the influence of this engrossing branch of polite literature should be extensively felt in every other; that the lecture of the philosopher, the narrative of the historian, and the disquisition of the popular essayist should be more or less impregnated with rhetorical ingredients. Hence the practice universal among the early sophists, and partially maintained after their time, of embodying treatises on every kind of subject in the form of orations. Hence the preference by the popular schools of philosophy for the dialectic mode of inculcating their doctrines. Hence the accumulation of speeches in the text of the historian. Hence, too, may be explained and palliated that involution of language, and those long-drawn and complicated periods, which, in the page of the best Greek authors, so often puzzle the modern student, and excite his surprise that the same difficulties should not have given greater offence to the delicate taste of an Athenian public."

For the same reason that Col. Mure stations his inquiry into the rise of Greek prose-composition at the threshold of the Attic period, he selects history as the special form of prose literature which it is desirable to consider first. Accordingly, in chapter III., he presents his readers with a series of biographical and critical notices of the following real or reputed historical writers anterior to Herodotus:—Acusilaus, Seylax, Hecateus, Dionysius of Miletus, Charon of Lampsacus, Xanthus of Lydia, Hippocrates of Rhegium, Deiochus of Proconnesus, Melesagoras, Eugeon of Samos, Pherecydes, Antiochus of Syracuse, Stesimbrion, Ion of Chios, Herodotus, Hellanicus, and Damastes of Sigeum. As a specimen of the matter and style of these notices—which, though brief, are admirably executed—we select the following from the notice of Ion of Chios, who was born about B.C. 480. Among the few surviving fragments of this writer are two passages of contemporary gossip, relating, the one to Socrates, the other to Sophocles.

"The passage relative to Socrates is of little value, but that concerning Sophocles is one of the most interesting, as it is the longest, of the fragmentary remains of Greek historical literature prior to Herodotus. It describes a characteristic scene at a banquet given, by a friend and fellow-citizen of Ion, to the poet in illustration of whose character the narrative is introduced. The following version of part of a dialogue between the poet and another literary guest on the occasion, will convey a fair general impression of the character of the work from which it is derived:—'Observing the youth who acted as our cupbearer standing on the hearth, the red beams of the fire playing on his cheek, Sophocles thus addressed him: "Art thou willing, my fair boy, to serve me with wine in the mode in which I may drink of it most pleasantly?" and on the lad expressing ready obedience to his commands, "Then," continued the poet, "carry thy cup gently with thine own hand to my lips, and again as gently remove it." As the blush on the youth's countenance at this assumed a deeper hue, "How finely," said Sophocles, turning to his fellow-guests, "has it been said by the poet Phrynicus:

The light of love beams on his purple cheek."

Upon which Eretricus, the schoolmaster of Erythrae, remarked: "Skilled as thou art thyself, Sophocles, in the composition of poetry, thou hast yet judged wrong in commanding Phrynicus for applying the epithet purple to the cheek of a fair boy; for were the cheeks of this our cupbearer to be overspread by a painter's brush with a shade of purple, he would no longer appear the handsome youth which he is. One cannot therefore with propriety illustrate a beau-

tiful object by comparing it with another which is not beautiful."—To this the poet replied with a good-humoured smile: "If so, my friend and fellow-guest, then must that other line of Simonides, so greatly esteemed by the rest of the Hellenic public, be distasteful to thee alone:

Sweetly the maid spoke from her purple lips.

As little could you bear with Homer when he talks of the golden locks of Apollo; for were a painter, in a picture of the god, in good earnest to tinge his locks with gold, instead of the dark shade natural to hair, he would produce but a sorry work of art. Equally offensive to you must be the poet's epithet of rosy-fingered; for were a hand really to be dipped in a dye of rose colour, it would be more like that of a journeyman dyer than of a fair woman." This reply, while it silenced the schoolmaster, afforded much entertainment to the rest of the company."

Of all the historical writers of Greece prior to Herodotus, the one who deservedly attracts most attention is Hecateus of Miletus. Col. Mure gives a succinct and clear account of all that is known of this writer;—paying particular attention to his geographical notions, which are also illustrated to the eye by a very interesting map representing the world as it was described by Hecateus in his geographical work the 'Periodus.' A glance at this map will do more than many disquisitions to illustrate the ideas entertained by the most educated of the ancients before the time of Herodotus as to the shape and extent of the Earth's surface.

Having cleared the ground for the advent of Herodotus, Col. Mure devotes about half of the present volume exclusively to a biographical and critical study of this illustrious Greek,—"the Homer," as he is well called, "of Prose History."

This study in this volume of the life and writings of Herodotus is perhaps the most elaborate study of a Greek author yet existing in our language. It is divided into four chapters:—the first entitled, 'Herodotus: his Life and Times'; the second, 'Herodotus: his Work and its Materials'; the third, 'Herodotus: his Treatment of his Materials'; and the fourth, 'Herodotus: his Composition and Style.' In each of these chapters much important information is presented, and a critical acumen of no ordinary degree is displayed. One of the most interesting portions of Col. Mure's disquisition on Herodotus is, his argument (we think successful) against the truth of the famous story, handed down by Lucian, that Herodotus read his 'History' at the Great Olympic Festival.—There are some points in Col. Mure's criticism of Herodotus, particularly as regards his historical method, in which we would dissent from the critic, and be enthusiastically in favour of the historian. Col. Mure is himself an intense admirer of the Father of History; but is, in some cases, we think, disposed to account as faults in him what were really merits. Herodotus's own theory of the business and art of an historian seems to us to have been in some important respects scientifically better than Col. Mure's.

White, Red, Black. Sketches of Society in the United States during the Visit of their Guest.

By Francis and Theresa Pulzsky. 3 vols. Trübner & Co.

As most readers of newspapers will know, M. and Madame Pulzsky went to America in the suite of Kosuth. This position, almost as a matter of course, created for them an exceptional point of view,—which was additionally secured by the fact of their being foreigners in England as well as in the United States. Hence a certain freshness of style and novelty of thinking—an absence of sneers and fine-ladyism—a constant reference to national character and the influences under which it is formed rather than to

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peculiarities of individual manner—somewhat unusual in books about America issuing from the English press. In fact, these oddly-titled volumes are a welcome addition to our stores of recent travel; and will prove acceptable to some for their amusing anecdote and gossip,—to others as an interesting supplement to the thousand and one stories of the Hungarian War.

The company which our authors kept, the cause in which they travelled, and the course of events along their route, necessarily lead them to mix up matters seldom or never brought together by any former book-maker. Yankee anecdotes "tail on," so to say, to stories of Kossuth at Widdin or at Kutayia,—the prattle of American belles breaks through the sad episode of Madame Kossuth's peril and wanderings in Hungary. Now and then the prosiness is apt to lengthen out somewhat inconveniently; but on the whole 'White, Red, Black' is a readable book:—as we shall endeavour to show by a few miscellaneous anecdotes and extracts.

On the voyage out from Cowes, Madame Pulszky wrote down from Madame Kossuth's lips an account of her wanderings in Hungary,—and this narrative of her romantic perils is one of the best passages in the work. Madame Kossuth, as it appears, went in disguise to Világos after the fatal action at Temesvar. She says:—

"I was anxious to witness myself what would happen, though I was fully convinced that Görgey was a traitor. I know that he hated my husband personally, and I had no belief in his patriotism. With a carpet bag in my hand, and without communicating my intention to any one, but our faithful * * *, who accompanied me, we drove towards evening to Világos, where we found the hotel overcrowded. Nobody recognised me; I with difficulty got a miserable room, where the door was not even secured by a latch. I passed all the night in agitation, sitting on a chair, feverish, nearly delirious. In the morning, my brother, the Colonel, found me out. I implored him to flee, as Görgey would betray the country and his brother officers; but he treated my fears slightly—he trusted his commander. When my brother had left me, I heard well-known voices in the passage. Bonis, Iozipovics, and Yukovics were consulting about what Görgey was likely to do; and whether they should wait till the mystery cleared up, or whether they should flee. They were inclined, though not fully decided, to take the latter course. I rushed to the door, to advise them to follow their impulse, forgetting that my own safety required it should not be known that I was present; but when I stepped out, the gentleman stared at me as at a stranger, the last two days had so much altered me."

Seeing that all was lost, the Lady went to the house of a faithful friend. But her troubles were only beginning.—

"One morning I perceived an uncommon movement in the house; my kind friend rushed into my room, 'Here they are!' she cried. From below I heard confused noise and cries, interrupted by the report of muskets. I jumped from my bed, dressed hastily, and ran down to the courtyard; here every thing was in the greatest confusion. People ran to and fro, perplexed what to do, and when I enquired what had happened, they said the wild Wallack mountaineers were approaching, burning the villages, and murdering women and children, now that they knew the Hungarians had been subdued by the Russians and Austrians. Already on the previous day we had heard, that they had plundered the country seat of an Austro-Hungarian, but at considerable distance from us; and now it was said 'they are here.' A Honvéd officer, a relative of my friend's, who had found shelter under their roof, was the only person who had not lost his presence of mind. He quickly put horses to a light peasant-cart, lifted me on the straw seat, got a warm cloak and threw it over my shoulders. Ellen, the companion of my friend, sat down by me, to take care of me on the flight, for I was exhausted by the fever, and we were just starting, when my friend ran frantically after us, with her little son in her arms. 'Take him with you,' she

screamed; 'save him!' But when the child was in my lap, she again cried, 'I cannot part from him, let us perish together,' snatched him from the cart, and pressed him violently to her bosom. Whilst she was quite lost in her despair, the officer drove off. Whereto we did not know: to get away was our only aim. We went on, till late in the evening, with tired horses, we reached a lonely inn; but we were not admitted there: terror and distrust were spread everywhere. The officer had to threaten the innkeeper with violence, if he refused to give shelter to a dying woman, who was fleeing from the Wallacks, before the door was opened. They carried me to the room, and put me on the bed. The innkeeper's family was rough and sullen, and stared stupidly at us: they did not like us as guests. A few hours had scarcely elapsed, when again an alarm was given that the Wallacks were approaching. The publican began to pack up his furniture, and drew the bed-cloth from under me, in order to hide it, and left me on the bare straw. My glance fell on the opposite wall, and the well-known portrait of my husband, with his mild countenance, looked down upon me. I remembered the time when this lithograph had been made; and when I contrasted it with my wretched condition, a laughter cramp seized me. Ellen and the officer carried me to the cart; I was unable to walk."

Driven from the homes of the rich, the fugitive took shelter with the poor. The police were indefatigable in their search, and 20,000 florins were offered by the Austrians for Madame Kossuth's betrayal. Yet such was the true-heartedness of the peasantry, that she had little fear for her personal safety while in their hands. On the journey—of course in a false name—which brought her to the frontier, she met with an amusing specimen of Austrian stolidity.—

"Scarcely were we fifteen miles on our way, when some soldiers came up to our carriage and stopped it. 'We have orders to escort you to the nearest magistrate,' said the sergeant; 'you have to give up your passports.'—'Why?' asked M***;—'Because you are denounced as travelling under assumed names.' It was a very disagreeable moment, but no choice was left. We arrived in a small borough, and were escorted to the town-house. The sergeant went into the court-hall. We had to wait in the ante-room, but in a very few minutes were summoned before the magistrate. He stood at his desk, in a dignified manner,—a stout, jolly, red-faced German gentleman—with our passports in his hand, and in a solemn way, he said:—'Ladies and gentlemen, you are accused of travelling under assumed names. This is a serious charge, and I must immediately enter upon the inquest. You had better confess your misdemeanour, as I shall easily ascertain the fact.' After this preamble he turned towards me, and inquired, putting a pair of spectacles on his nose, 'What is your name?'—'Mary Smith,' I said boldly, with a light curtsey.—'Mary Smith!' he repeated emphatically, and looked into the passport. 'Mary Smith! why, this is really the name of the passport. Where from?'—'From Pesth.'—'Where to?'—'To Semlin.'—'For what purpose?'—'To visit friends.' After every one of my answers, he again looked into the passport, and said, rather astonished, 'But everything is correct.' After Mrs. W*** and Mr. M*** had gone through the same process, the magistrate turned to the sergeant, and sternly reproached him for having dared to interfere with peaceful travellers, whose passports were entirely regular. He turned then towards us, and dismissed us, with an apology that he had detained us. The sergeant grumbled and mumbled something about his orders; we bowed, and withdrew."

Commending the details of this interesting story—a story which often reminds us of scenes in our own annals as described by Mrs. Hutchinson, Lady Fanshawe, and other actors in the revolutionary drama—to the attention of our readers,—we proceed to string together some anecdotes and characters, as we find them set down in these volumes. Here is an apocryphal story.—

"An American traveller, in St. Petersburg, went out on foot in March, when the snow was melting after a sudden rain. The streets presented the as-

pect of extensive puddles, separated at the crossings by a ridge of more solid snow, over which the foot passengers worked their toilsome way. The American was just in the midst of such a snowbridge, when he suddenly recognized the Grand Duke Constantine, in plain clothes, followed by his aide-de-camp, coming from the opposite side. The foot-path between the two puddles was not broad enough to let two persons pass by, and Mr. *** did not wish either to turn his back unctuously to the prince by returning from whence he came, nor to step servilely into the water; he therefore, pulling out his purse, presented it to the Grand Duke, and asked: 'Odd or even?'—'Even,' answered the astonished prince;—'You are right, Imperial Highness, I have lost, and must give way,' said the American, and stepped into the water. The prince was highly pleased by this proceeding, and the American received on the next day an invitation to dine with the Emperor."

From American coolness to Moslem courtesy there is but a page or so.—

"When Urquhart came to Kutayia, accompanied by Regaldi, the celebrated Italian improvisatore, and at the dinner given by Mr. Massingberd, the strains of his poetry, inspired by the occasion, enraptured the company, the improvisations were translated for the Turk, who wished to know the cause of the excitement; and having understood the enthusiasm of Regaldi, he, too, offered a sentiment. He said, turning to Kossuth, 'There was once a golden vase of the most beautiful form, but two rocks fell upon it, and crushed it—it lost its form, but still it remained gold; whilst the shapeless rocks are but rocks.' And Regaldi had to acknowledge that the Eastern poet had won the palm."

From Soliman Bey and his golden vase we pass to the banks of the Mississippi for a good anecdote.—

"I cannot accustom myself to the Western fare in the hotels and on the boats. Instead of giving a few cleanly-prepared, plain dishes, the table is covered with dainties, with jellies and creams, ices, French sauces and sweets,—a most unfortunate attempt to match English with French cooking, without the rude cleanliness of the first or the savoury refinement of the latter. But the passengers obviously do not care how the dishes taste, provided that they sound well on the bill of fare, satisfied to find on it everything they could command at the Café de Paris or the Fèves Provençaux. They are fond of the idea that America is the first country of the world, even as respects the culinary art. Even the water looks unpalatable: it is the Mississippi water, with all the mud of its bottoms dissolved by the melting snow.—'How do you like America, sir? Is it not a great country?' said a gentleman to Mr. Pulszky.—'Of course it is,' was the answer.—'Have you found anything here which fell short of your expectation?'—'Your political institutions are admirable,' replied Mr. Pulszky; 'your people are enterprising and energetic; but, after all, there is nothing perfect under the sun.'—'Well, sir, what can you object to?' continued the American, a planter, who probably wished to open thus a discussion on slavery. Mr. Pulszky took up his glass, and said: 'For instance, I object to the mud in the Mississippi water which you drink.'—'Sir,' retorted the American, 'it has been chemically analysed and compared with the waters of other rivers, and it was ascertained that the Ganges as well as the Nile contain several per cent. more of animal matter than the Mississippi.'—'I have every regard for the sacred rivers of the Hindoos and the Egyptians,' said Mr. Pulszky; 'yet I am ready to give the palm to your father of rivers. Only I do not see why the mud of the Himalaya and of the Abyssinian mountains should justify you in drinking the mud of the Western prairie. Don't you know here the use of filters?'—'Sir,' exclaimed the American, indignantly; 'how should we not?'—'Then why do you not filter your water?' asked Mr. Pulszky.—Without hesitating one moment, the planter replied: 'We are such a *go-a-head* people that we have no time to filter our water.'"

Now for a genuine touch of Back-woodsmans and ideas in affairs matrimonial.—

"Soon after the arrival of Ujhazy on the banks of the Thompson river, when he and his party had hardly pitched their tent, a young backwoods-man

came on horseback up to them, and said, 'Which is the daughter of the Hungarian General?'—Miss Ujhazy, who spoke English, asked him what he wanted?—'I reckon it's time for me to marry,' was the reply; 'and I came to propose to you.' The young lady began to laugh, but her novel suitor declared that he was in full earnest; that he did not live far off, and that he would assist her father in every way. But when he saw that his proposal was not accepted, he rode off to his business, without having alighted from his horse during the conversation. The Hungarians afterwards learned that in the backwoods not much time is wasted in courting young ladies, or paying them attention before marriage. The pioneer visits a neighbour who has grown-up daughters, and asks, 'How do you do?' places himself on a chair before the chimney, chews, spits in the fire, and utters not another word: after a while he takes his leave, and when he has paid a couple of such taciturn calls, he says to the young lady,—'I reckon I should marry you.' The answer is commonly, 'I have no objection.' The couple, without further ceremony, proceed to the justice of peace and make their declaration, and when the Missionary Methodist happens to come in their neighbourhood, the civil marriage is solemnised religiously."

M. and Madame Pulszky write cautiously of the "peculiar institution":—though, as the companions of a man who has extirpated the last remnants of serfdom from the soil of Hungary, it is made sufficiently clear that all their sympathies are with the serf as against his owners. They tell a capital anecdote in their chapter on the Carolinas, as follows.—

"The free-coloured people do not seem to consider slavery so degrading; they think it only a misfortune. I was told that in Georgia, there lives a free mulatto woman on a plantation of her own, which she works by slaves. One of them found favour in her eyes and she married him. Of course she was expected to give him his freedom, but she says: 'I will keep my nigger,' and her husband remains her slave."

The Red men also come in for a share of sympathy.—One of their greatly admired American heroes is, senator Houston,—*San Jacinto*, as he is popularly called;—and they tell the well-known story of his career with evident satisfaction. *A propos* of the nickname "San Jacinto," M. Pulszky gives an account of the nicknames by which the chief persons of American public life are known:—the Yankees having as great a rage for nicknames as the Romans and the Parisians.—

"General Jackson was called *Old Hickory*, on account of his inflexible character; his diplomatic successor in the White House, Martin Van Buren, was known as the *Little Magician*; and his son, John Van Buren, remains until now the *Prince*. General Harrison was *Old Tip*, an abbreviation of Tippecanoe, where he had defeated the Indians under their prophet, the brother of Tecumseh. General Zachary Taylor was designated by the name *Old Zach*, *Rough-and-ready*; and Henry Clay, as the *Milboy* of the *slashes*, in remembrance of his origin. Webster is the *Great Expounder*, the *Godlike*, or simply *Black Dan*. Corwin, the secretary of the treasury, is the *Waggon-boy*. Thomas Benton, the great Missourian, is known as *Old Bullion*. Douglas, the democrat senator of Illinois, who is scarcely taller than Louis Blanc or Thiers, is the *Little Giant*. General Winfield Scott got his name of *Chippewa* from his victory over the English in the last war, and *Hasty Plate of Soup*, from an expression which slipt from his pen in one of his bulletins, written hastily on the ground where he defeated the Mexicans. General Houston, the late President of Texas, got his name of *San Jacinto* from the battle-field on which he had taken prisoner the President of Mexico, Santa Anna, and all his army. General Cass, the distinguished Senator of Michigan, is the *Great Michiganer*. Governor William H. Seward, the most influential party leader in the Whig ranks, is known as *Little Billy*, because he had defeated Governor Marcy in New York, by advocating the issue of smaller bills by the banks, when the democratic Marcy, true to his party

principles, had vetoed the bill of the legislation in this respect."

These quotations will show that M. and Madame Pulszky's volumes are not deficient in interest and amusement. We should add, that they are enriched by a various and copious Appendix,—including a series of able and eloquent letters from a New England lady to Madame Pulszky, on the manners, institutions, and prospects of her country. Madame Pulszky did well to publish these letters in her book.

The Life of Toussaint L'Ouverture, the Negro Patriot of Hayti; comprising an Account of the Struggle for Liberty in the Island, and a Sketch of its History to the present Period. By the Rev. John R. Beard. With Numerous Engravings. Ingram, Cooke & Co.

An exposition of black genius, intelligence, courage and self-sacrifice as furnished by the life and death of Toussaint L'Ouverture was pretty certain to follow in the tide of the impressions produced by Mrs. Stowe's book. It was also to be expected that such an undertaking, if conceived in the spirit of trade-speculation, should in its execution bear as many marks of manufacture as of conviction. Such is the case with this book by Mr. Beard. Careless collection of facts, slovenly treatment, and apparent ignorance of all points of local colour, manners, &c. have here spoilt a good subject and deprived a temporary appeal of such powers as it possessed to arrest the attention. "I am about," runs the tune of Mr. Beard's pompous prelude, "to tell a most moving story—to wring the hearts of all and sundry—and to excite the indignation of every one save of those born slaves, the mercenary lovers of slavery!" But though Mr. Beard may have fancied himself "about" to perform brave enterprises like these, he does not get beyond the merit which belongs to generous purpose in this book. Few persons will be either deeply wrung or made bitterly indignant by his narrative, which is meagre and unreal. Panegyric without evidence, assertion without authentication, digressions which have the air of the sweepings of a sermon portfolio, rhetoric that leaves us cold,—are all we find. One omission is extraordinary. Our author can speak of a recent work on the subject of Haytian independence by M. Saint Rémy—in default of better information concerning the name of his hero, he can quote a *tirade* from the feeble and already forgotten tragedy by M. De Lamartine:—how is it, then, that he has so entirely overlooked Miss Martineau's novel, 'The Houri and the Man'? That work, as we said at the time of its appearance, failed as a novel from its author's desire to place her hero on romantic heights to which no faith could climb. But if the eloquence, cultivation, delicacy, sage and philosophical justice, and heroic grandeur of Miss Martineau's Toussaint were felt to be impossible—such impossibility being the saddest consequence of the chains which we desire to see broken, and of the prejudices that ought to be reconsidered,—her power of grouping known facts picturesquely and of possessing herself with the spirit of remote scenes and unfamiliar manners, were never put forth in a more glowing and graphic form than in that tale. Her description, in the appendix, of the fortress of Joux (Toussaint's last prison), which she visited on a Continental tour, yet lives in our recollection as bringing the scene of her hero's suffering and death before us with wonderful vivacity. In her fiction there might be exaggeration,—but here we have no approach to anything that represents character or reproduces colour.

A short specimen of the reverend writer's

style will prove, we think, our charge of ambition and powerlessness.—

"The progress made in Hayti by the assertors of the national independence, kept Bonaparte in a constant state of solicitude. He could not conceal from himself that the escape of Toussaint from his dungeon was a possible event. He was well aware that his reappearance in Saint Domingo would make the reduction of the inhabitants impossible. Nay, the mere knowledge of his being still alive, while it encouraged the hope of yet taking the lead of the soldiers of independence, served to keep up the courage of the insurgents, and to augment the difficulties of Rochambeau. His death, therefore, seemed to Bonaparte urgently necessary. Affairs were hurrying to a crisis in the West Indies. A blow must be struck. The trunk of the insurrection, the First Consul had it in his power to pluck up and destroy: at least, so he thought. Therefore the order went forth, 'Cut it down: root it up.' The manner was worthy of the deed. The governor of the castle was chosen for the perpetration of the crime. Scarcely was he a man for the work. He had scruples of conscience. But nothing short of plenary obedience would be accepted. Besides, it was not a question of the dagger or the bowl. All that was wanted was a more decided system of privation. And that system had scarcely needed to work actively. When a prisoner is kept in close confinement, and must be got rid of, you have only to reduce his means of subsistence until death ensues as a matter of course. And if the process is too slow, it may be accelerated by a little well-timed neglect. To an attenuated and famished frame, the want of nutrition for a few days brings certain death. Let the ordinary pittance of supply then be forgotten, and your end is gained. And who shall dare to call an act of oblivion by the foul and offensive name of murder? The governor twice took a journey to Neuchâtel, in Switzerland. The first time he entrusted the keys of Toussaint's cell to Captain Colomier, whom he appointed to fill his place in his absence. Colomier visited the noble prisoner, who spoke to him modestly of his own glory, but with indignation of the design imputed to him of having wished to deliver Saint Domingo up to the English. His emaciated and feeble hands were engaged in writing a paper intended to disprove that groundless charge. The officer found Toussaint in a state of almost absolute privation. A little meal was his only food, and that he had to prepare himself in a small earthen jug. But Colomier had a heart: he pitied the destitution of a man who had had at his command the opulence of Saint Domingo. His humanity made him unfit for his office, and ascertaining that the captive accounted the want of coffee among his chief privations, he ventured at his own risk to furnish a small supply. When the governor returned, he found that Toussaint L'Ouverture was still alive. In a short time he took a second journey to the same town, and for the same purpose; and as he suspected that Colomier's good nature had interfered with his duty, he said to him, on leaving, with a disquieted countenance, 'I entrust to you the guardianship of the castle; but this time I do not give you the keys of the dungeons: the prisoners have no need of anything.' The governor returned on the fourth day. Toussaint was no more. He ascertained the fact. Yes, there he is—dead; no doubt whatever—dead and cold. He has died of inanition. And see, if you have courage to look on so horrible a sight—the rats have gnawed his feet! The work is done—the crime is perpetrated. Bonaparte's will is: his word is death. But murder is a word of evil sound. The world, with all its depravity, has a moral feeling, and that moral feeling is impolitic to outrage. A veil must be thrown over the assassination."

There is a painful twang of the *Boulevard* showman in the above narration of a catastrophe the gravity of which should have overawed the most resolute desire to shine. In other portions of his work the Rev. Mr. Beard is still more bombastic and unnatural. Towards its close he frankly confesses that he had no means of examining into the charges which Toussaint's detractors have brought against him. The book, in short, is by no means satisfactory,

the inflation of the writer's style betraying its emptiness of real matter.—The "numerous engravings" mentioned on the title-page are, a few woodcuts, of by no means choice quality.

Poems. By Alexander Smith. Bogue.

POETRY is as various in its developments as the forms of nature which it delights to invest with imaginative attributes, and the faculties of the mind that are exercised in its creative work. With some poets, the philosophic powers are preferably exerted,—with others those of observation. The former affect too much certain abstractions,—use the reason quite as much as the imagination,—seldom call in the aid of the fancy,—and court the sublime rather than the beautiful. The latter revel in sensuous images,—indulge in fantastic combinations,—and worship the presence of beauty, tracing her footsteps in her obscure retreats as well as in her more obvious haunts, recognizing her as well in cultivated and familiar spots as when

Making a sunshine in the shady place.

This distinction has been forcibly impressed upon us by the perusal of the small volume of poems before us. The style of Mr. Alexander Smith might be distinguished as the *imagierial*, if there were such a word. Let Nature present him with any objects whatever,—and forthwith he will provide some arbitrary application, pat as if ready-made, to which they may serve as types, similes, or metaphors. The objects with which he deals may be few, but the uses to which he can put them are infinite. The planets and the flowers take all possible shapes and shades, combinations, of form and tint, according to the exigency of the case. They are, besides, always in requisition. Here is a complete cluster of images.—

Walter.

See you poor star

That shudders o'er the mournful hill of pines!
'Twould almost make you weep, it seems so sad.
'Tis like an orphan trembling with the cold
Over his mother's grave among the pines.

Like a wild lover who has found his love
Worthless and foul, our friend, the sea, has left
His paramour the shore; naked she lies,
Ugly and black and bare. Hark how he moans!
The pain is in his heart. Inconstant fool!
He will be up upon her breast to-morrow
As eager as to-day.

Take another example.—

Rain smiles upon his corse like tears—
The youth you spoke of was a glowing moth,
Born in the eve and crushed before the dawn.
He was, methinks, like that frail flower that comes
Amid the nips and gusts of churlish March,
Drinking pale beauty from sweet April's tears,
Dead on the hem of May.

The following is given by the author himself as a prerogative instance of the capricious exercise of the faculty of trope-making.—

The sun is dying like a clever king
In his own blood; the while the distant moon,
Like a pale prophetess, whom he has wronged,
Leans eager forward, with most hungry eyes,
Watching him bleed to death, and, as he faints,
She brightens and dilates; revenge complete,
She walks in lonely triumph through the night.

It is with the utmost facility, and sometimes with extraordinary grace, that these material types are read into any meaning that the poet pleases. Notwithstanding their evident elaboration, it would be unfair to say that by Mr. Smith they are *tortured* into the specific significations required. Sufficient art has, at any rate, been attained to accomplish the desired transmutations with apparent ease. The reader, also, cannot fail to have remarked in the instances already given a sense of the musical in the march of the verse, the choice of the diction, and the tone of the expression. The lines are generally melodious; sometimes even deliciously sweet:—as will appear from further citations.—

Walter. Books written when the soul is at spring-tide,
When it is laden like a groaning sky
Before a thunder-storm, are power and gladness,
And majesty and beauty. They seize the reader
As tempests seize a ship, and bear him on

With a wild joy. Some books are drenched sands,
On which a great soul's wealth lies all in heaps,
Like a wrecked argosy. What power in books!
They mingle gloom and splendor, as I've oft,
In thund'rous sunsets, seen the thunder-pile
Seamed with dull fire and fiercest glory-rents.

They awe me to my knees, as if I stood

In presence of a king. They give me tears;
Such glorious tears as Eve's fair daughters shed,
When first they clasped a Son of God, all bright
With burning plumes and splendours of the sky,
In zoning heaven of their milky arms.
How few read books aright! Most souls are shut

By sense from grandeur, as a man who snores

Night-capped and wrapt in blankets to the nose,

Is shut out from the night, which, like a sea,

Breaketh for ever on a strand of stars.

Lady, in book-world have I ever dwelt,

This book has domed my being like a sky.

The leading poem of the volume is entitled 'A Life-Drama.' The title is similar to one of Mr. Reade's productions,—and the subject also has points of resemblance. But the modes of treatment, though both are in dramatic dialogue, are essentially dissimilar. The prior work is of an abstract kind,—overburthened with reflection. It is rather bare of ornament,—and throughout as severe in style as a piece of sculpture. Mr. Smith's poem is the reverse of all this:—picturesque to a fault,—every sentence teeming with some voluptuous or passionate image, some capricious fancy, or some other sweet vice such as the juvenile muse is apt to indulge in. Both relate the story of a poet's life. Mr. Reade, however, draws on his imagination for a guilty hero, whose poetic aspirations are thwarted by the pangs of remorse. Mr. Smith, somewhat egotistically, contents himself with becoming his own hero, and describing the birth-throes which he suffered while producing a work such as "the world should not willingly let die;" together with certain eccentricities of conduct excusable on the score of excitement, and some small peccancies almost inseparable from such a poet as he would appear to aim at becoming. We have, accordingly, in his page the struggle of strong will against circumstance,—the consequent mental exacerbation,—the influence of beauty on poetic predisposition,—the disappointment of too hastily cherished hopes,—the ruthless destruction of certain sentimental ideals,—the temptations of female sympathy,—the too ready lapse,—the reproaches of conscience,—the susceptibilities of repentance,—the return to duty,—and the triumph of love. If we add to this, an occasional *penchant* for the profane and unconventional, we shall have nearly described all the qualities by which the remarkable poem before us is characterized.—The opening records the author's aspiration.—

As a wild maiden, with love-drinking eyes,
Sees in sweet dreams a beaming Youth of Glory,
And wakes to weep, and ever after sighs
For that bright vision till her hair is hoary;
Ev'n so, alas! is my life's passion story.
For Posy my heart and pulses beat,
For Posy my blood runs red and fleet,
As Moses' serpent in Egyptians' swallow'd,
One passion eats the rest.

* * * * *

I am faint

To feed upon the beauty of the moon!

[Opens the casement.

Sorrowful moon! seeming so drowned in woe,
A queen, whom some grand battle-day has left
Unkingdomed and a widow, while the stars,
Thy handmaidens, are standing back in awe,
Gazing in silence on thy mighty grief!

All men have loved thee for thy beauty, moon!
Adam has turned from Eve's fair face to thine,
And drank thy beauty with his serene eyes.

* * * * *

How tenderly the moon doth fill the night!

Not like the passion that doth fill my soul;

It burns within me like an Indian sun.

A star is trembling on the horizon's verge,
That star shall grow and broaden on the night,
Until it hangs divine and beautiful

In the proud zenith—

Might I so broaden on the skies of fame!

O Fame! Fame! Fame! next grandest word to God!

I seek the look of Fame! Poor fool—so tries

Some lonely wanderer 'mong the desert sands

Shouts to gain the notice of the Sphinx,

Staring right on with calm sternal eyes.

A lady who finds the poet, like Milton in

Italy, sleeping within a forest, conceives for him an incipient passion. On waking, full of the dream which had testified of her celestial presence to his soul, his language leaves no doubt of the state of his heart. Subsequently, he meets the lady again, and reveals his affection in a poem which treats of a hero similarly situated.—

The lady dowered him with her richest look,
Her arch head half aside, her liquid eyes,
From 'neath their dim lids drooping siumberous,
Stood still on his, and called the wild blood up

All to a tumult to his sun-kissed cheek,

As if it wished to see her beauty too—

Then asked in dulcet tones, "Dost think me fair?"

"Oh, thou art fairer than an Indian morn,

Seated in her sheer palace of the east,

Thy faintest smile out-prices the swelled womb

Of fleets, rich glutted, toiling weary

To vomit all their wealth on English strands.

The whiteness of this hand should ne'er receive

A poorer greeting than the kiss of kings;

And on thy happy lips doth sit a joy,

Farther than any gathered by the gods,

In all the rich range of their golden heaven."

"Now, by my mother's white-ensked soul!"

The lady cried, "Twixt laugh and blush the while,

"I'll swear thou'rt been in love, my Indian sweet."

Thy spirit on another breaks in joy,

Like the pleased sea on a white-breasted shore—

A shore that wears on her alluring brows

Rare shells, far brought, the love-gifts of the sea,

That blushed a tell-tale. Now, I swear by all

The well-washed jewels strown on fathom sands,

That thou dost keep her looks, her words, her sighs,

Her laughs, her tears, her angers, and her frowns,

Balmed between memory's leaves; and ev'ry day

Doz count them o'er and o'er in solitude,

As pious monks count o'er their rosaries.

Now, tell me, did she give thee love for love?

Or didst thou make midnight thy confidant,

Telling her all about thy lady's eyes?

How rich her cheek, how cold as death her scorn?

My lustrious leopard hast thou been in love?"

The Page's dark face flushed the hue of wine

In crystal goblet stricken by the sun;

His soul stood like a moon within his eyes,

Suddenly orb'd; his passionate voice was shook

By trembles into music.—"Then I love."

"Thou!" and the Lady with a cruel laugh,

(Each silver throat went through him like a sword,

Flung herself back upon her fringed couch,

From which she rose upon him like a queen,

She rose and stabbed him with her angry eyes.

"Tis well my father did not hear thee, boy.

Or else my pretty plaything of an hour

Might have gone to sleep to-night without his head,

And I might waste rich tears upon his fate.

I would not have my sweetest plaything hurt.

Doz think to scorn me with those blazing eyes?

My fierce and lightning-blooded cub o' the sun?

Thy blood is up in riot on thy brow,

The face o' th' monarch. Peace! By my grey sire,

Now could I slay them with one look of hate!

One single look! My Hero! my Heart-god!

My dusky Hyperion, Bacchus of the Inds!

My Hercules, with chin as smooth as my own!

I am so sorry maid, I cannot wear

This great and proffered jewel of thy love.

Thou art too bold, methinks! Didst never fear

That on my poor deserts thy love would sit.

Like a great diamond on a threadbare robe?

I tremble for 't. I pr'ythee, come to-morrow

And I will pasture you upon my lips

Until thy beard be grown. Go now, sir, go."

As thence she waved him with arm-sweep superb,

The light of scorn was cold within her eyes,

And without his blazon'd heart, which, like a rose,

Had opened, timid, to the noon of love.

The Lady is doomed to we old age and

wealth:—but dies.—The poet-hero almost mad-

dens;—but he finds another Ladye-love,—and

is consoled. We will not follow his fortunes

further,—but the poem is sufficiently remarkable

to have demanded that we should call the

attention of our readers to it. With many faults,

—it is most abundant in beauties,—many of the

beauties being themselves faults, if the reader

can accept such a paradox. Our extracts—

which have been chosen chiefly to illustrate our

account of the poem—have scarcely shown the

poet at his best. Everywhere, his poem has

lines and phrases revealing wealth of poetical

thought and expression from which much may

be expected. A few examples will justify our

praise.—

A Sleeping Poet.

An opulent soul

Drop in my path like a great cup of gold,

All rich and rough with stories of the gods!

Joy after Trial.

Now am I joyful like storm-battered dove

That finds a perch in the Hesperides.

A Lover's Invocation.

My soul is like a wide and empty fane,
Sit thou in 't like a god, O maid divine!
With worship and religion 't will be filled.
My soul is empty, lorn, and hungry space,
Leap then into it like a new-born star.

Despair.

Thou hast forgotten me, God! Here, therefore here,
To-night upon this bleak and cold hill-side,
Like a forsaken watch-fire will I die,
And as my pale corse fronts the glittering night,
It shall reproach thee before all thy worlds.

The "Happy Isle."

A silent isle on which the love-sick sea
Dies with faint kisses and a murmured joy,
In the clear blue the lark hangs like a speck,
And empties his full heart of music rain
O'er sunny slopes where tender lambkins bleat,
And new-born rills go laughing to the sea.

A "Wretched Isle."

I see a wretched isle that ghost-like stands
Wrapt in its mist-shroud in the wintry main;
And now a cheerless gleam of red-ploughed lands,
O'er which a crow flies heavy in the rain.

Dawn after a Revel.

You've sat the night out, Masters! See, the moon
Lies stranded on the pallid coast of morn.

The shorter poems are similar in style with the chief production. The prevailing tone is that of a lyric rapture, expressive of an intense Ego-ism of feeling, with an Ovidian amativeness investing not only the feelings of the heart, but all objects of perception. Nature is made to live in a Love-sport, and to revel in the smile of Beauty. Such is the prevailing form of the productions by which Mr. Alexander Smith has initiated his claim to a standing among living poets. He will doubtless obtain a recognition. Discipline, nevertheless—severe discipline—is required before he can expect to secure a large and enduring reputation;—and this, we trust, will come with "the years that bring the philosophic mind."

Freedom and Independence for the Golden Lands of Australia, the Right of the Colonies, and the Interest of Great Britain and the World.—An Historical and Statistical Account of New South Wales. (Third edition.) 2 vols. By John Dunmore Lang, D.D. Longman & Co.

THESE books cannot be properly understood unless they are read with some previous knowledge of the career and character of their author.

Dr. Lang is the son of Mr. W. Lang, a Scotchman of respectability and some means, who appears to have arrived in New South Wales as a free settler in January, 1821,—or, in the third year of the governorship of General Brisbane. It is stated in these volumes that the family of Mr. W. Lang had been settled for upwards of a century on small property in the west of Scotland, originally forming part of the Brisbane estate,—and that that property was sold for the purpose of enabling its possessors to become colonists in New South Wales. We gather also from statements incidentally occurring, that Mr. W. Lang was accompanied to Australia by two or more sons besides the author of the present volumes,—and that these sons entered largely into agricultural pursuits, and have become the owners of estates of some magnitude. John Dunmore Lang—the author now before us—was a clergyman of the Church of Scotland; and when the first edition of the 'Account of New South Wales' appeared, in 1834, he was already Moderator of the Presbyterian Synod of the colony. Dr. Lang has not included any autobiographical outline of his own career in the works before us;—and that perhaps is to be regretted. In the colony of which the volumes treat such an outline is doubtless quite uncalled for; but in England we may be pardoned for knowing less of Australian worthies than Australians themselves,—and it is so entirely Dr. Lang's purpose in the books now published to disseminate new and startling doc-

trines, and to advance new claims on the ground of a certain alleged experience, that, in point of fact, the very first question which occurs to the mind of his reader relates to the antecedents, the character, and the services of the man who demands in so positive a tone both attention and concessions. In the absence of any outline of the nature alluded to, we make the best we can of the statements scattered through the two books.

It is quite clear that from the earliest moment of Dr. Lang's connexion with the colony, he did not rest satisfied with the mere discharge of his duties as a Presbyterian minister. With a mind eminently active and inquiring—a temperament restless and energetic—a natural and invincible love of what may be called striving for the mastery in almost everything—considerable ability and unquestioned fluency both as a speaker and as a writer,—courageous, confident, dogmatical, and persevering,—Dr. Lang has been for the last five-and-twenty years a foremost figure in the public arena of New South Wales. Few moderate men will approve of all his acts,—still less, of many of his theories and opinions. His want of judgment and his extreme pugnacity of disposition have been unfortunately conspicuous on many important occasions; but when every deduction has been made on these and other grounds, it will be impossible not to regard Dr. Lang as one of the most remarkable persons to be found in our colonial history: and as a man who has conferred great benefits on Australia. During his thirty years of colonial life, he has made several voyages to Europe, and nearly always in furtherance of some object of moral or social improvement in his adopted country. He has laboured hard and successfully to promote religion and education,—to set on foot and to develop an extensive and sound immigration,—to investigate and explain the physical resources of various regions of Australia,—to improve and simplify the forms and to elevate the spirit of our colonial administration. He is fully entitled to the distinction and the praise arising out of this noble career; and his usefulness may excuse to some extent his turbulence of language and the extreme theories which he has now set himself the formidable—and, we venture to think, the hopeless—task of establishing.

It is necessary to add, that perhaps the most important event in Dr. Lang's colonial life was, his formal and public secession on the 6th of February 1842—fifteen months before the great division in the Church of Scotland—from what may be called the Colonial Presbyterian State Church,—that is to say, from that organized body of Presbyterian ministers to whom the colonial government made certain yearly payments by way of salaries or allowances. At the time we have mentioned, Dr. Lang voluntarily, and almost alone, separated from his fellow ministers, on the ground that it was neither right nor expedient that the connexion of his religious sect with the State should be continued. He appears to have been so far successful, in this measure, as to have already made respectable progress in forming a colonial "Free Church."—In 1843, Dr. Lang became one of the representatives of Port Phillip in the Legislative Council of New South Wales—a Chamber then for the first time erected; and in 1850 and 1851 he was returned by the city of Sydney, by large majorities, as one of its representatives in the Colonial Council,—his election on both the latter occasions being considered, and being intended, as a signal defeat and mortification of the local government. During the last ten years, indeed, the nature of Dr. Lang's connexion with the Australian colonies may be considered to have changed materially.

His fondness for political agitation has gradually become his strongest passion. Circumstances have fostered this natural tendency of his mind; and he has become a demagogue, with the best intentions, and without in the least suspecting that he is the less a patriot.

Such is the author:—and we may now, with the greater advantage, consider what are his works.

The first edition, as we have said, of the 'Historical Account,' was published in 1834; and was noticed, at some length, in the *Athenæum* of the 24th and the 31st of May, 1834 [Nos. 343, 344]; and there was a second edition in 1837. The third edition, now presented to the public, is to a great extent a new work. The historical portion has been much enlarged; and the narrative as well as the statistical portions of the book have been brought down to the year 1852,—and include, therefore, a full notice of the discovery of the Gold-Fields, in May, 1851, and of the first effects of that discovery in New South Wales. The first work mentioned at the head of this notice, and called 'Freedom and Independence, &c.,' appears now for the first time; and may be considered as a very elaborate pamphlet in support of certain political views and theories which have been embraced by Dr. Lang in connexion with the Australian colonies. It is only fair to mention, that both works have been written during the author's last voyage from Sydney to London; and some allowance, therefore, must be made for the inconveniences and interruptions to which such employment is necessarily exposed on ship board.

We may say, at once and distinctly, that by far the best portions of Dr. Lang's writings are those in which he either confines himself to a narrative of events or to a statement of facts. His mind is too clear and practical not to give him great advantage when he treats of questions where precision and order are the main elements of success. On nearly every subject he has the prejudices of a partisan; but he tells us frankly what are his likes and his dislikes,—and we are able, therefore, to receive his conclusions with reasonable caution. As regards the facts, however, out of which those conclusions rightly or wrongly arise, it is the great merit of Dr. Lang that he always states them with a fullness and impartiality entitled to every confidence. The didactic, and in not a few instances the rhetorical, pages of his two books now before us, are certainly the least entitled to commendation. Dr. Lang's profession has a constant, and generally a prejudicial, effect on his writings as an historian and a politician. His disquisitions become dull and tedious sermons, and there is neither felicity of style nor depth of thought to keep alive the reader's attention. Every now and then we come to a fierce outburst of indignation or to some manifestation of that aggressive spirit which has rendered Dr. Lang so formidable a person at the Antipodes. The general impression left upon the mind by the two works is, that Dr. Lang is a better speaker than writer—a more formidable person in debate than as an author—a ready much more than a profound or a safe man—and certainly a person whose warmth of temper and addiction to hasty and partisan conclusions render him very unfit to take the lead in enterprises requiring deliberation and a patient consideration of the prejudices and claims of others. We willingly admit, however, that in spite of all these imperfections, Dr. Lang's books are the most important that have yet appeared on Australian questions; and that they deserve and will repay a careful study on the part of those who desire to understand the present and prospective state of the relations

between this country and its Southern settlements.

It is not necessary that we should enter into any details of the early struggles of the New South Wales settlement during the first twenty years of its existence—or, from its original formation under Capt. Phillip in 1788 to the assumption of the Governorship by Col. (afterwards Major-General) Macquarie, in 1809. Between the establishment of the colony and the accession to power of Col. Macquarie there had been four governors—all of them officers of the Royal Navy,—namely, Capts. Phillip, Hunter, King, and Bligh;—and in the midst of many hardships and difficulties—hardships and difficulties which Dr. Lang does not seem disposed properly to appreciate—these men, aided by abundant support from home, did succeed in establishing firmly on the shores of New Holland the outlines of a future British colony. It is very easy for the present purposes of colonial agitation to find fault with the unquestionably imperfect administration and the imperfect success of the early Governors. But let the real facts of the case be remembered. Let us remember what was then the distance in point of time of New South Wales from England—the difficulty and delay then involved in communicating with the colony,—and, above all, that for five-and-twenty years immediately succeeding the date of Capt. Phillip's commission as Governor this country was engaged in a war more desperate, doubtful, and expensive than any previous European contest. To lay down the rudiments of a civilized society in a remote and unfriendly region, and to have at the same time to keep employed and in subjection a large convict population,—is an enterprise of which those only can understand the difficulty who have in some shape or other tried a similar experiment; and this is a truth which Dr. Lang's party do not seem willing sufficiently to remember. It is easy to point out errors when forty years of additional experience have brought more perfect methods to light.

General Macquarie was Governor for twelve years,—or from December 1809, to December, 1821; and during his administration the colony may be said with great truth to have made the first decided advances towards being a prosperous and self-supporting community. It may be admitted that Governor Macquarie was a better administrator than statesman, and that his energy and common sense were perhaps his highest qualities. But energy and common sense were exactly those qualities in a Governor which New South Wales at that time required; and with what eminent success they were applied Dr. Lang himself fully admits, in quoting with approbation and without dissent, the statement made by Macquarie himself on resigning his high office.—

"One can scarcely [says Dr. Lang] help sympathizing with the gallant old governor in the feeling of honest pride with which he seems to have been actuated when he penned the following passages of his *Report to Earl Bathurst*, of date, London, 27th July, 1822. They constitute a strong defence against the allegations of his accusers, and their truth is undeniable. 'I found the colony [says Macquarie] barely emerging from infantile imbecility, and suffering from various privations and disabilities,—the country impenetrable beyond forty miles from Sydney,—agriculture in a yet languishing state,—commerce in its early dawn,—revenue unknown,—threatened with famine,—distracted by faction,—the public buildings in a state of dilapidation and moulder to decay,—the few roads and bridges formerly constructed rendered almost impassable,—the population in general depressed by poverty,—no public credit nor private confidence,—the morals of the great mass of the population in the lowest state of debasement, and religious worship almost totally

neglected. Part of those evils may perhaps be ascribed to the mutiny of the 102nd regiment,—the arrest of Governor Bligh,—and the distress occasioned to the settlers by the then recent floods of the Hawkesbury and Nepean rivers, from whose banks chiefly the colony was at that time supplied with wheat. Such was the state of New South Wales when I took charge of its administration on the 1st of January, 1810. I left it in February last, reaping incalculable advantages from my extensive and important discoveries in all directions, including the supposed insurmountable barrier called the Blue Mountains, to the westward of which are situated the fertile plains of Bathurst; and in all respects enjoying a state of private comfort and public prosperity which I trust will at least equal the expectation of His Majesty's Government. This change may indeed be ascribed in part to the natural operation of time and events on individual enterprise:—how far it may be attributed to measures originating with myself, as hereinafter detailed, and my zeal and judgment in giving effect to my instructions, I humbly submit to His Majesty and his Ministers.

Statement of Population, &c. in March, 1810, on the First General Muster and Survey after my Arrival in the Colony.

Population, including 73rd and 102nd regiments	11,590
Horned cattle	12,442
Sheep	25,888
Hogs	9,544
Horses	1,134
Acres of land cleared and in tillage under various crops	7,615

And in October, 1821, on the last General Muster and Survey before my Departure.

Population, including the military	38,778
Horned cattle	102,939
Sheep	290,158
Hogs	33,906
Horses	4,364
Acres of land cleared and in tillage under various crops	32,267

—On my taking the command of the colony in the year 1810, the amount of the port duties collected did not exceed 8,000*l.* per annum, and there were only 50*l.* or 60*l.* of a balance in the treasurer's hands; but now duties are collected at Port Jackson to the amount of from 28,000*l.* to 30,000*l.* per annum. In addition to this annual Colonial revenue, there are port duties collected at Hobart Town, and George Town in Van Diemen's Land to the amount of between 8,000*l.* and 10,000*l.* per annum.' And [continues Dr. Lang] in alluding, as he does, to those misrepresentations to which he had been subjected from his efforts to elevate in the scale of society the convict population of the colony, he adds, with a feeling of evident bitterness:—'Even my work of charity and, as it appeared to me, sound policy in endeavouring to restore emancipated and reformed convicts to a level with their fellow subjects,—a work which, considered either in a religious or a political point of view, I shall ever value as the most meritorious part of my administration—has not escaped their animadversion.' After a long and laborious administration of nearly twelve years, Major-General Macquarie was succeeded in the government of New South Wales, on the 1st of December, 1821, by Major-General Sir Thomas Brisbane, K.C.B. General Macquarie returned to his native land immediately after, and died, much and justly regretted by a large proportion of the colonists, in the year 1824."

The governors subsequent to Macquarie were, General Brisbane for four years from December 1821 to December 1825—General Darling for six years from December 1825 to December 1831—General Bourke for six years, from December 1831 to December 1837—Sir George Gipps for eight years from February 1838 to July 1846—and Sir Charles Fitzroy, who assumed the governorship in August 1846 and still retains it.

Perhaps the three most important events in the history of New South Wales between the years 1820 and 1850 were, the commencement of an extensive system of Free Immigration during the governorship of General Brisbane,—the adoption under General Bourke, about 1832, of the Wakefield principle as regards the subsequent disposal of waste lands and the application of the funds thence arising to purposes of free immigration,—and, in 1840, under Sir

George Gipps, the discontinuance of New South Wales as a convict settlement. In 1842 what is called Lord Stanley's Constitutional Act conferred a legislative council on the colonies of New South Wales and Port Phillip. The Council was composed of thirty-six members:—namely, six government officers, six government nominees, and twenty-four councillors (eighteen for New South Wales and six for Port Phillip), elected by voters having a qualification of a twenty pound per annum rental, or a two hundred pound freehold. In 1850 that Council was superseded by Lord Grey's New Constitution Act,—and under that act, among other important changes, the qualification of the electors is lowered from twenty pounds to ten. But in Dr. Lang's opinion the measure of independence even now enjoyed by the people of New South Wales is a "sham" and an "insult."

Leaving, for the present, questions of a political nature, we have in the following passage an intelligent outline of the progress and present character of the population of New South Wales.—

"I have already observed that the period comprised in the administrations of Sir Thomas Brisbane and Sir Ralph Darling—extending for ten years, from the close of the year 1821 to that of the year 1831—may be designated, in the language of geology, the Eocene period of the Transition formation of New South Wales; during which the colony was first slowly, and afterwards rapidly passing from the condition of a mere penal settlement, into that of a colony of freemen. The free emigration of this period, although of large amount as compared with the whole previous emigration from the commencement of the colony, was still small in comparison with that of the two succeeding periods. The period of the administration of Sir Richard Bourke, which extended for six years, from the close of the year 1831 to that of the year 1837, may be regarded as the Miocene period of the Transition formation. A great change having taken place at the commencement of this period in the mode of disposing of the waste lands of the colony, these lands—instead of being granted away, as was the practice under the previous system, to individuals and companies, on no fixed principle whatever, and in the most extravagant manner—were thenceforth obtainable only by purchase at public auction, at not less than a minimum or upset price, first of five shillings, afterwards of twelve, and finally (under the Australian Land Sales Act of 1842), of one pound per acre. By that act it was further provided that at least one-half of the whole amount accruing from the progressive sales of land in the colony, should be appropriated in defraying the cost of the emigration of families and individuals from the United Kingdom, who had not the means of paying their own passage out. But the original understanding when the arrangement was first adopted, by way of experiment and the general practice ever since, has been to appropriate as large an amount as possible of the funds arising from the colonial land sales in this particular way. This mode of disposing of the waste lands of the colony, and of appropriating the proceeds of the sales for the promotion of emigration, constitutes what is called the Wakefield principle as contra-distinguished from all other modes of disposing of colonial lands; and I have much pleasure in expressing my belief and conviction that the principle is one of the most important discoveries of modern times, and justly entitles its author to a distinguished place among the benefactors of mankind. Differing as I do pretty widely from Mr. Wakefield on certain important points connected with the art of colonization, some of which I have adverted to at considerable length in another work; and differing also as I do from that gentleman in some of the mere details of his system, as applied to the pastoral colonies of Australia,—I deem it an act of justice thus to record my entire approval of all that I consider the real essentials of the Wakefield principle and my unfeigned respect for its author, as one of the greatest benefactors of suffering humanity. * * The total

amount of free immigration, therefore, during the six years of the administration of Sir Richard Bourke, did not exceed 12,881 souls, consisting of 6,546 free emigrants, who had been brought out at the public expense, and 6,335 who had defrayed the cost of their own emigration themselves. At the first census that was taken during the administration of Sir Richard Bourke, in the year 1833, the total population amounted to 60,794, of whom 36,251 were free, and 24,543 convicts,—the latter consequently forming about two-fifths of the entire population. At the second census during Sir Richard Bourke's administration, taken in the year 1836, the entire population amounted to 77,096, of whom 49,265 were free, and 27,831 convicts; that is, 177 free to every 100 convicts. During this period, also, the proportion of the sexes continued to be very unfavourable to the social and moral welfare of the colony, notwithstanding the attempt to increase the female portion of the population by emigration from the mother country. The free emigrants imported at the public expense during Sir Richard Bourke's administration, consisted of 1,163 male adults and 3,343 females, besides 2,049 children under fourteen years of age. The free immigrants who arrived during the same period at their own expense nearly equalized the proportion in this class of the population, as they consisted of 3,365 male adults and 1,596 females, besides 1,374 children under fourteen years of age. The disproportion of the sexes, therefore, throughout the colony, was scarcely affected by the free immigration of the Miocene period, and remained much the same as before, the proportion of females to every 100 males of the entire population, being, in the year 1833 thirty-six, and in the year 1836 thirty-nine. The Pliocene period commenced with the administration of Sir George Gipps, at the commencement of the year 1838, and may be considered to have extended to the commencement of the Golden Age of the colony, in 1851. Convict immigration having in the mean time ceased in the year 1840, a prodigious change for the better has taken place in the population of the colony during this period in the two important respects to which I have just alluded:—first, in the proportions of free and bond, or convict; secondly, in those of males and females. During the nineteen years that had elapsed from the commencement of immigration at the public expense (including the period of Sir Richard Bourke's administration), the total number of emigrants of both sexes and of all ages who had arrived in the colony of New South Wales (including the district of Port Phillip) at the public expense up to the 31st of December 1850, was 89,251; while the number of emigrants who had arrived during the same period, paying their own passage out, was 27,008; making a general total of 116,259. Now, as the entire population of the colony, on the 31st of December, 1850, was 265,593, it is evident that only a very small proportion of that population could either be convict or of convict origin. For—
1st. There is the large increase that must have taken place among the 116,259 free immigrants of the nineteen years, ending on the 31st of December, 1850, to be added for that class of the population.—2nd. There is the free population of 36,251, of the year 1833, with all their increase since.—3rd. There is the important circumstance to be taken into consideration that transportation had ceased more than ten years previous to the 31st of December, 1851,—and, 4th. There is the still more important circumstance that the disproportion of the sexes was almost exclusively confined to the convict class; the proportion of female to male convicts, from the original settlement of the colony till the cessation of transportation to New South Wales in the year 1840, having been only as 17 to 100. Of necessity, therefore, a large proportion of the male convicts, from the first settlement of the colony, died off from time to time, and left no progeny; the whole population down to a comparatively late period, notwithstanding all the increase during the interval, not having exceeded the number of persons of all classes who had been landed in the colony from England. The total population of New South Wales (exclusive of Port Phillip) on the 1st of March, 1851, was 187,243; of whom 106,229 were males and 81,014 females. But the disproportion of the sexes which this census still exhibits is confined chiefly to the

squatting districts, or the vast wilderness of the interior, where the population consists chiefly of stockmen and shepherds, with their flocks and herds; the proportion of the sexes in the settled districts being 87,010 males and 72,536 females; while in the squatting districts, it is 19,219 males and only 8,478 females. The convict element has in the mean time almost completely disappeared from the face of society in New South Wales, the following being the whole number of this class on the 1st of March, 1851:—

Male convicts holding Tickets of Leave, or on their	own hands, but under surveillance	1,906
" in Government employment	894	
" in private assignment	26	
Female convicts holding Tickets of Leave	46	
" in Government employment	32	
" in private assignment	9	
	Total 2,693	

—The thoroughly British origin of the population of New South Wales will appear from the following statement of the countries in which the inhabitants of the colony, of all classes, were born respectively:—

Born in the Colony	Males	Females	
England	81,391 viz. 40,655	40,726	
" Wales	51,122 "	35,021	16,101
" Ireland	558 "	376	182
" Scotland	38,659 "	20,440	18,219
" Other British dom.	10,907 "	6,531	4,376
" Foreign countries	1,935 "	1,118	837
	2,651 "	2,078	575

We must defer our comment on this statement till next week.

Crime: its Amount, Causes, and Remedies. By Frederick Hill. Murray.

Juvenile Delinquents: their Condition and Treatment. By Mary Carpenter. Cash.

HERE are two new volumes on a subject of unspeakable importance, written from different points of observation and by persons of opposite sex. The plan, the argument, the preliminary experience, are all different,—but the melancholy result of the two sets of observation and reflection is still the same. Once again, we have the evidence brought before us of a woful waste of moral life—an almost gratuitous waste on the part of society. It is the old tale—old as Howard's time, if not older—of social wrong leading directly to a great retribution; of the march of crime against all the presumably hostile forces of the world; of human beings, and all the possibilities, great or little, that lie within the hearts and brains, squandered, absolutely thrown away, cast out from the large brotherhood of mankind,—but only to return, Mazepa-like, in arms against the original wrong-doers with an acquired power to inflict the heaviest penalties.

The signs are perhaps not few, nor far to seek, of an awakening interest in the large questions here discussed. Within these few days, Parliament has more than once had its attention called to the subject:—in the House of Lords, in connexion with the proposed consolidation of criminal law—in the House of Commons, on one side in connexion with the proposal to abandon transportation to the colonies of Australia, and on the other in association with Lord John Russell's embryo scheme of National Education. A Committee has also been lately named to inquire into the condition of criminal and destitute juveniles. The press is more and more busy with the question daily,—and the volumes now before us will no doubt aid in their several degrees to excite and sustain popular interest.

Trap's compendious division of mankind into two classes—“them as is born to be hanged, and them as isn't”—may have suggested Miss Carpenter's point of departure. She lays it down as a principle, that—overlooking varieties of sex, colour, race, and so forth—men are of two orders: those who live in submission to law, human and divine, and those who do not.

There is no great truth in this division,—nor, so far as we perceive, any great utility. “The line of demarcation between the two classes,” says Miss Carpenter, “is as certain in its existence as is that line, invisible to the eye, with which the astronomer, who views the earth in its relation to the heavenly bodies, divides the northern from the southern hemisphere.” Our generalizing writer has travelled rather far for her illustration—and after all the illustration fails her:—for the line which she finds in the heavens is just as imaginary as her line on the earth.

When Miss Carpenter trusts to her sentiment and her womanly emotions, she is admirable,—and as her object is to have her books read by men as well as by women, we would counsel her in all kindness to leave speculation and philosophy to those who may stand in more need of them than she is likely to do whilst engaged in such labours as those which now bring her before the public. So far as her book is a collection of facts and suggestions, it is of considerable value, and of almost equal interest. Sterne has taught her the policy of following a single prisoner to his cell, and working out all the morals of a general theme in an individual case:—her third chapter, headed “A Single Captive,” is likely enough to prove the most popularly effective of any in her book. To those of our readers who may desire to possess a compendious manual on Juvenile Delinquency—its causes, extent, and features—together with an account of such remedies as have recommended themselves to earnest and informed minds—we can well recommend Miss Carpenter's book.

The inquiries of Mr. Frederick Hill, for some time one of the official inspectors of prisons, cover a larger area than those of the benevolent lady. His connexion with crime and criminals has been professional,—and he originally brought to the consideration of his subject a mind legally and logically trained. It is therefore no disparagement to Miss Carpenter to say, that his work exhibits a more masculine and philosophical grasp of the subject. She writes as she feels, warmly and strongly,—he, as he reasons, calmly and soberly. She looks only to the moral side of the argument,—he takes in the legal also. His view, consequently, is more comprehensive, more exact. Acquainted with criminal laws as well as with the laws of crime—with the artificial dams as well as with the natural tides,—he can more readily note and register the true relation of one to the other,—and, among the many causes of crime, he can efficiently point out how far the law itself—the misprovision, not less than the absolute neglect, of societies—is responsible for the social evils with which he deals.

The misfortune is, however,—and it is a misfortune common to nearly all books of the benevolent order,—that these two volumes are somewhat heavy reading. Why the dullest books should be written on the best subjects is a question not to be answered at a venture:—but it may be laid down as a pretty safe rule, that any author who works so assiduously with paste and scissors as Miss Carpenter or Mr. Hill will justify the adage, and become

Sleepless himself to make his reader sleep.

OUR LIBRARY TABLE.

BOOKS OF VERSE.—Few things seem more sad than that waste of aspiration—amounting in some cases even to the sickness of heart which springs from hope deferred—expressed in the host of volumes covered with rhymes—or their counterfeits—which each season casts upon the world, and leaves to perish there. The motive in which these frail offerings have their birth is always so commendable,—the practice of

verse-making even at its very worst is so blameless—that it is hard to say what the critic *must* say if he be just, and the man if he be in the right sense generous. In fact, it is not the home cultivation of what means to be poetry though it is not—always implying an atmosphere of taste—to which we would object. On the most imperfect homage to the Muse offered amid the congenial home-accompaniments there wait a host of gentle spirits—home sympathies and home appreciations—that make that poetical which is not poetry. The echoes there are musical even when it is less than music which awakes them. But the rash appeal from the partial judgment of the household gods is that which in nineteen out of every twenty cases it is a kindly harshness to discourage. It is the constant attempt of the young spirits to whom no length of time will ever give the poet-wings to come out and sing to a fastidious world, which we are bound to condemn, both by our office and for the sake of those who are thus rushing on sure disappointment.—That again and again, where we have found the instincts of poetry without the passion which alone can strike the lyre so as to make the world listen, we have been tempted to give such amount of acknowledgment as we could, is a fact on which we look without an entire satisfaction of our critical conscience,—because mediocrity in verse is a thing by a most just canon denounced as intolerable by either gods, men or [our] columnas. To the volumes, however, whose titles we must here include in a common paragraph, there is no sort of consideration that we could possibly accord, save the oblivion which that common paragraph implies—but which they would find without us. There is not one of these little books but has probably been a source of happiness to a single heart at least—most, to more—which they lose only by exposing it, like other home secrets, to the inquisition of the public. Bread like this cast upon the waters of the world, must inevitably be therein engulfed, and never found again.—*Poems, Sacred and Miscellaneous*, by Henry Grazebrook have a serious purpose and complexion which will recommend them to many to whom these things are poetry in themselves. On any other ground of poetry they can scarcely appeal.—*Lays of the Future*, by William Leask, sing of “a good time coming” in which the lays themselves shall have no place.—*Of Thoughts on Man in his relations to God and to External Nature* we are not called on to say more than that they do not breathe themselves in song.—*The Poet's Bride, a Winter's Dream, and other Poems*, by William Henry Peach, have their best poetry on the title-page.—*Lochlin Dhu* is a tale with a terrible catastrophe, made easy to the feelings by the forms in which it is set.—*Poems*, by Koi Hai, —*The Morlas, a Poem*, by V.—*The Nations, a Poem, in two parts*, by Thomas Henry Stirling—with an Introduction as long as itself.—*The Colony, a Poem, in four parts*,—are misnomers.—*The Death of Hector* has been better told by Homer in Greek, and by his translators in English.—*Ella Muir, or Love and Destiny*, has a peculiarity of versification which, as well as its pathos, to match, may be best indicated by a specimen.—

Here they must sever, tho' linger they may,
As all have linder'd, who love and must part;

Yet, oh that moment! it will not delay,
When they must each take their separate way.

From, the fond bosom where dwelleth their heart.

—*Thoughts in the Night*, by A. Wanderer, were scarcely worth reporting to the day. The “Wanderer” mounts Gray's stanza for his journey of reflection, and imitates his seat,—but has forgotten to put on his mantle.

—*Stories of English and Foreign Life*. By William and Mary Howitt, with twenty engravings.—It is impossible to state in what form or forms these “twenty engravings” now collected by Mr. Bohn to adorn one of the volumes of his “Illustrated Library” have already appeared. Some of the ideal gentlewomen represented remind us closely of similar subjects that have appeared in the German Year Books. M. Lami and Mr. Allom have been laid under contribution for scenes in Paris which we fancy have done duty in other publications, and the “stories” has thus acquired the character of that scrap-book literature which is

hardly literature at all. It is true, that to evade this evil Mr. and Mrs. Howitt have not wrought like persons tightly bound by the illustrations to which their letter-press bears company—probably, truer still, that the tales were written in total independence of the engravings (one, if not more, having been published elsewhere).—*The Artist's Wife* is the story of an Englishwoman of genius, married to that prodigal German baron who figured so largely in English novels published during the time when the Continent was closed, and when every Continental thing was suspected of imposture and wickedness by the heads of English families. The scene is laid in Munich, and the tale contains touches of life and character which by reminding us of ‘*The Initials*’ corroborate the somewhat odd truths disclosed in that clever novel.—A better story is, ‘*The Meldrum Family*,’ which is a narrative of rural suffering, crime and expiation, told with forcible earnestness; and though painful, not far below the truth of many a tragedy in real hamlet or homestead. The other stories making up this volume are less important and less interesting.

—*Mutterings and Musings of an Invalid*.—*Fancies of a Whimsical Man, &c.* Fourth Edition.—*Fun and Earnest*.—These books by one and the same American author make up about the most dreary triad of volumes which we have met in that domain so thickly over-stocked with heavy goods that is called by bitter courtesy the world of light literature. Our friends across the Atlantic appear to be fond of humorous essays—Charles Lamb being with them a chosen author—but the announcement of “Fourth Edition” affixed to the second of these books, is enough to breed doubt as to their discrimination,—or at least to suggest the idea that they are about to possess “a fun and earnest”—as well as a language—of their own into which the English will find it hard to enter without a dictionary.

—*Woman and her Needs*. By Mrs. E. Oakes Smith.—This is a vindication of the rights of woman, by an American Lady. It is not quite so earnest as the well-known work of Mary Wolstonecraft; but it has in it a dash of transcendentalism, and contains some truth with a good deal of over-wrought eloquence on the wrongs endured by the other sex.

It is hardly by direct appeals, we imagine, to the one side or to the other that the evils complained of will be removed. The most effectual cure for want of harmony in the relations of man and woman will be found in a wider and deeper culture of the human mind. Our early education is at fault; and the subsequent experience of even the finest class of minds is incapable of adjusting some of those relations which press very heavily on woman.

—*Hints to Railway Travellers and Country Visitors to London*. By an Old Stager.—A set of very useful hints, conveyed in a very agreeable manner. When we say that these hints are of a nature required by the stranger in London, and are nevertheless not to be found in the guide-books, we have said enough to recommend them to the acceptance of country tourists in town. They should be in the hands of every visitor.

—*The Case of the Manchester Educationists*, 1852. By J. H. Hinton.—This book purposes to be a review of the evidence taken before a Committee of the House of Commons in relation to the state of education in Manchester and Salford:—but it is in truth a partial and hostile criticism on the cause which the two movements are designed to help. It is not a summary of the Blue Book,—but a series of extracts from it, favourable only to one set of opinions. It is quite useless.

—*The London Catalogue of Periodicals for 1853*.—This list contains not merely the names, alphabetically arranged, but the address where and the price at which the several periodicals are published, with list of the printing clubs. It will no doubt be found useful.

—*The Cape of Good Hope Almanac and Annual Register for 1853*, has just reached us. It is the eighteenth issue of that useful work to all whom the colony concerns. In the chronological pages of the present volume the events of the Kaffir war have been separated from the miscellaneous

“Local Occurrences”—for greater convenience of reference:—and the volume has an appendix giving a synopsis of the edible fishes of the colony, contributed by Dr. L. Pappe, the author of the ‘*Prodromus Flora Capensis Medicina*’.

—*NEW EDITIONS*.—To a second and enlarged edition of Dr. Cullen's *Isthmus of Darien Ship Canal* is prefixed the following note,—extracted from a communication made by Mr. Everett to the President of the United States, and laid before Congress on the 18th ult.,—“Information has lately been received at this department from the Minister of Her Britannic Majesty, that the Company which had contracted to build a ship canal across the Isthmus of Nicaragua, having found it impossible to carry out the plan as originally contemplated, has resolved to propose to the Government of Nicaragua a modification of that plan, with the view of constructing a canal of smaller dimensions than those specified in the contract; and the British Minister has been instructed to intimate to this department, that if this information should prove correct, Her Majesty's Government would feel themselves at liberty, under the 7th article of the treaty of April 19, 1850, to withdraw their protection from that Company, and to transfer it to any other company which should undertake a canal on the original plan; it being deemed of the utmost importance by the British Government that the great conception of an inter-oceanic canal adapted to the accommodation of the vessels of the whole commercial world should not dwindle down to an ordinary transit route for coasting vessels, which, to distant nations, would be comparatively destitute of value.”—Of the third and revised edition—to extend to seven volumes—of Lord Mahon's *History of England from the Peace of Utrecht to the Peace of Versailles*, the second volume is published.—Mr. Wyld's *Gold Fields of Australia*, containing notes on the distribution of gold throughout the world, has reached a third edition,—and been enriched with a gazetteer of the Gold Diggings of Australia.—Messrs. Clarke, Beeton & Co. have issued an edition of *The Wide, Wide World*, with a Preface by the Rev. C. B. Taylor. To some this will be a recommendation; to ourselves it appears merely a feeble panegyric.—The same publishers have also issued a reprint of ‘*Glen Luna*,’ by Amy洛throp, under the title of *Dollars and Cents*.—Mr. Routledge, too, has put forth an edition of *The Wide, Wide World*, and one of *Speculation; or, the Glen Luna Family*.—Among literary statistics, few will be more curious, at a time to come, than the history of the present English rage for cheap reprints of American books, and the modifications as to quantity, quality, and price which the passion may undergo when the Copyright Bill shall have become part of the law of both worlds.

CLASSICAL AND EDUCATIONAL BOOKS.

—*Readings in Italian Prose Literature, with Biographical Sketches*. By G. A. Bezzl.—Well adapted to supply a want long felt in this country. While the practice of studying one particular author or work is undoubtedly attended with advantages,—it is essential to a thorough acquaintance with the language that a wider scope should be taken. No one can pretend to be an Italian scholar who has not read at least some portion of the productions of the most distinguished writers who have contributed to the literature of Italy in various ages. In a collection like the present it is evidently impossible to give very lengthened extracts from each author. The compiler, however, has met the difficulty as well as he could, by giving several from the same author whenever his importance is sufficient to render such a course desirable. He has purposely inverted the chronological order of arrangement, out of consideration for the reader, who, he thinks, will be better able to begin with the literature of the present day, and go backwards to that of earlier times, than to carry on his studies in a contrary direction. He has divided the writers of the different periods into four classes:—the moral, the historical, the literary, and the philosophical. Under the second head he includes—besides historians properly so called, from whom he has made shorter and fewer extracts because he medi-

tates the preparation of a separate work for them—the writers of biography, geography, and descriptive composition in general. In every case special regard has been paid to the substance as well as to the style of what is selected. Not merely has everything of an objectionable character been scrupulously excluded, but care has been taken that whatever is inserted should be as instructive and useful as possible. Brief biographical and critical remarks are subjoined to the specimens from authors who are not living.—A compilation containing pieces of such merit and so well arranged should meet with a favourable reception.

The Earth and its Inhabitants. By Margaret E. Darton.—This is a useful and convenient summary of the geography and general description of the earth, written by a young lady for the use of young children. The accounts are given in a clear, practical style, well adapted to arrest the attention of the untrained but eager minds to which the volume is formally addressed.

A System of Modern Geography. Edited by Hugo Reid.—Neither above nor below the ordinary average of school geographies:—the great number of which already extant might as well have prevented this addition, for anything we can see in it. The only noticeable features in Mr. Reid's work are, its moderate price, and its separate chapters on astronomy and physical geography (including geology). In point of interest, arrangement, and completeness it falls far short of the treatise recently published in Messrs. Chambers's "Educational Course."

A New Grammar of the French Language. By Dr. Dubuc. Second Edition.—Copious almost to diffuseness; but clear and satisfactory in its explanation of niceties, as well as of ordinary principles. The examples have been carefully selected from the best and most recent grammars published in France. Those in the Syntax are placed before the rules which they are intended to illustrate, and repeated at the end of the section or chapter. There is an abundance of Exercises for translation both ways, with as much assistance as any one can require.

Le Trésor de Pensées, and Traveller's Mental Companion. By A. C. G. Jobert.—Designed to serve the double purpose of facilitating the acquisition of French and storing the mind with sound maxims. There are upwards of a thousand of such maxims, with an English translation at the end of the book.

The Elements of Geology, adapted to the Use of Schools and Colleges. By Justice R. Loomis.—The author of this work is Professor of Chemistry and Geology in Waterville College U. S. It is intended as a text-book for schools and colleges,—and appears to us well adapted to its purpose. Although we have in this country a great many works intended as introductions to the science of Geology, we know of none better suited for the purposes of the teacher and the professor than this small volume by Prof. Loomis. At the end of the volume is a series of questions intended for the examination of classes on the subject of each chapter. The work is copiously illustrated with woodcuts.

A Treatise on the Differential Calculus and the Elements of the Integral Calculus; with numerous Examples. By J. Todhunter, M.A.—Less copious and elaborate than Mr. De Morgan's great work on the same subject,—but more suitable, perhaps, for beginners, or for the many who have not the time or the high mental capacity requisite to master thoroughly all the eminent Professor's profound and subtle investigations. For the great bulk of mathematical students—especially at the beginning of their acquaintance with the Calculus—we have not seen a treatise so well adapted as the present. The author comes before the world backed by unusually strong recommendations:—having enjoyed the honourable distinction of being a favourite pupil of Mr. De Morgan's, at University College; and having obtained the highest honours from the University of London before proceeding to Cambridge, —where he carried all before him in his college, and came out Senior Wrangler and First Smith's Prizeman. Both before and since taking his degree he has had the additional advantage of

great experience in the art of tuition. With such antecedents, it is not surprising that Mr. Todhunter should have succeeded in producing a treatise of remarkable merit. It is not often that we find in a Cambridge text-book such a kindly sympathy with the wants of the *unassisted* student as Mr. Todhunter exhibits. Most of these works are too brief in their explanations, and have too much the character of mere skeletons and outlines, to be of service to those who have no private tutor at hand. The one before us, on the contrary, contains an abundance of explanatory matter, written in a most lucid style, and made still clearer by the introduction of numerous geometrical and other illustrations. It also supplies another deficiency of similar works, in being replete with examples taken from university and college examination papers,—thus superseding the necessity of a separate collection. In establishing theorems, Mr. Todhunter has consulted the advantage of his reader by often giving more than one method of investigation. Like his master, he objects to the ordinary proof of Taylor's theorem by means of an infinite series, without ascertaining whether it is convergent or divergent. The writers whom Mr. Todhunter has chiefly consulted are, Cournot, De Morgan, Duhamel, Moigno, Navier, and Schlömilch. He has evidently bestowed great pains upon the execution of his task:—which does no less credit to his careful accuracy than to his superior mathematical attainments and skill.

LIST OF NEW BOOKS.

THE Isthmus of Darien

We have received the following communication from Mr. Gisborne in reference to certain remarks made by us last week on the subject of the survey with a view to a Ship Canal across the Isthmus of Darien.—

41, Craven Street, Strand, March 12.

In your review of 'The Isthmus of Darien in 1852,' and of the Engineers' Report attached thereto, your deductions are in some instances based upon statements which do not occur in the book, and in others you point out discrepancies which do not exist. You state, (1) in speaking of my report:—"In other respects their report is not what could be desired; it being neither sufficiently precise and clear, nor consistent or conformable with the map, which bears the character of a most hasty and deficient sketch. Thus, the mouth of the Savanna River is stated in the report to have been found two miles wide,—and in the map it is only two-thirds of a mile. The same river, seven miles above, is said to be half a mile wide,—and in the map it had dwindled down to a fine narrow line, scarcely one-tenth of a mile in width."—These discrepancies are quite imaginary. The measurements on the map and in the letter-press are permanent.

fectly reconcileable, as the application of a pair of compasses will testify,—allowing a statute mile to be a little under a minute, or the sixtieth part of a degree.

Again, you deduce from my statements, (2) that the distance between the tidal effect of the two oceans is thirty miles,—whereas by applying my figures to the map, it measures only twenty-one miles. The fact is, that thirty miles is the distance of land-cutting required for the accomplishment of the design which I recommend:—whereas twenty-one miles is the true distance between the tidal effect of the two oceans. You also state:—“As regards the elevations of the country, we are still more dissatisfied; as these are stated only in the most general terms, and not a word is said as to the mode in which they were ascertained.” * * * (3) “We learn that the only barometer which the travellers took with them for determining the heights broke at the outset of the journey [in fruitful river along the dry bed of antiquity].” (4) “In fact, the whole of this examination is so unsatisfactory that we do not wonder at finding many who hesitate to accept as conclusive the various data advanced, and the calculations of expense which are based upon them, * * * because there seems to be no sufficient data for making even a rough estimate.”

sufficient data for making even a rough estimate." I had two mountain barometers with me, whose index error had been carefully ascertained by a comparison with the standard in this country; and their accuracy was further tested by actual levelings taken at Cartagena to the top of Popa Hill,—the deduced heights from barometric observations in no instance varying more than ten feet from the true height. Both these barometers are at present at the Royal Observatory; where Mr. Glaisher has been good enough to compare them again with the standard, and correct all the meteorological observations I took, more than 100 in number. In my Journal I describe the manner in which all the elevations of the country have been ascertained; and on the sections attached to the maps of my Report, these heights are marked in figures,—and I am perfectly confident that they are within ten feet of the truth.

Your general advocacy of the Darien route, in preference to those described in Capt. Fitz-Roy's paper read before the Geographical Society two years ago, is so just, that I trust you will remove the erroneous impression regarding some of my statements which your review is calculated to create.

LIONEL GISBORNE.

** We have marked Mr. Gisborne's complaints with four figures;—and the following is our comment.—

With respect to point 1:—the discrepancies are, in our opinion, by no means “imaginary.” We pointed them out in order to show the very slight character of the map; and on this point we seem to have the confirmation of Capt. Fitz-Roy, who on Monday evening,—though speaking of everything connected with the subject in the most considerate and kind manner,—made a similar complaint. He expressed himself to the effect, that “the maps had been carelessly engraved, and had probably not been revised by the author himself.”

No. 2.—Mr. Gisborne's exact words are:—
“Leaving a distance of thirty miles to Caledonia Bay, which is the actual breadth of the Isthmus between the tidal effect of the two oceans.”

No. 3.—In this quotation from our columns the words which we have enclosed with brackets might well puzzle Mr. Gisborne, and all our readers, as they did ourselves when we came to read them. By an accident which will be intelligible to those who are accustomed to the business of press composition and correction, a sentence rejected from another article, and of which the types should have been at once distributed, was unintentionally inserted here, and finds itself figuring in a passage where it has no duty to do.

No. 4.—Mr. Gisborne, at the meeting of the Royal Geographical Society on Monday evening, himself publicly said, "that his survey was most unsatisfactory,—but that he was going out again in month," &c. We find, however, that our belief that Mr. Gisborne had with him one baro-

meter only, which was broken early, arose out of misinformation—but, at any rate, no mention is made of barometers in his *report*; and the heights stated there are throughout, except in one instance, given in round figures, and in the most general way; as,—"We ascertained [the hills] to be 100 feet high;"—130 feet,—100 feet,—150 feet,—250 feet. Never are altitudes, accurately determined by the barometer,—especially in slight elevations, where the errors are also light—mentioned in this way; and the fact of the elevations being generally stated by him in the round figures of 100 or ..50, justifies our expression of dissatisfaction,—especially when the mode in which they were ascertained was not mentioned in the Official Report.

THE BIRTHPLACE OF WELLINGTON.

In reference to the points of exception taken by Mr. Cunningham, of Edinburgh, to my recent pamphlet entitled, 'Wellington—the Place and Day of his Birth ascertained and demonstrated,' which have been favoured by a notice in your last Number,—I trust you will permit me to offer a very few words of explanation as to matter of fact. Firstly, agreeing with you that the question of the authenticity of the letter denominated 'Lady Mornington's Letter' is "useless" to an argument which your high authority has ruled to be independently conclusive, and which would evidently be so held in a court of equity were any legal issue pending on the question,—I must distinctly aver that I never intended to imply that Mr. Cunningham, or any other person, had put forward that letter knowing or suspecting it to be "supposititious." My statement was (and I regret to say that I even yet see no cause to modify it)—"We are not told where the original is to be seen, how it is to be authenticated, or even whether it is extant." Now, if Mr. Cunningham's "proofs" of the authenticity of the document, for which you deem him "fairly" entitled to "acknowledgment" from me, are to be, as they should, subjected to the same rigour of analysis to which I have submitted all my own vouchers, to what do they amount? Simply to this—that he possesses a certain letter which he and many other most respectable witnesses believe to be an original document, but with the *hand-writing* of which (the only proof that could be listened to for a moment in a Court where the *baptismal registry* would be at once received as evidence) not one of them professes to be acquainted. It may, for anything that he has shown to the contrary, be the work of the aged lady's amanuensis; or it may even be a copy of such, taken by some one at a period subsequent to date; or it may be a copy of a copy, &c. &c. Thus, implicit as Mr. Cunningham's belief no doubt is, the letter *may* be variously remote from the rank of an original. Besides, in a letter addressed to me, he very candidly admits thus—"The address of the letter is lost; indeed I never saw it, and it has been supplied by me."—With the "address," I presume the postmark and seal are also lost. So that, this written paper may have come from anywhere, may have been addressed to *anybody*, and may have been penned by *any* hand. I merely mention these particulars in order to show that Mr. Cunningham's "proofs" do not rise above the rank of hearsay evidence,—and that I was logically blameless in disregarding them. I may add, that never perhaps was there a case in which more temptations have existed to a deviation from the pursuit of almost inaccessible *contemporary* evidence, and to the following of specious probabilities and *all but proved* assurances, than in the discovery of the true "place and day" of the birth of Britain's foremost patriot-hero. And had not the very humble individual who now addresses you persisted, in the face of the most plausible alleged reminiscences, and at the risk of giving personal offence, in neglecting all volunteered contributions, it is my belief that "the last facts wanting" to a proper biography of the great Duke *might* never have been supplied.

I have, &c. JOHN MURRAY, LL.D.

Trinity College, Dublin, March 15.

OUR WEEKLY GOSSIP.

A deputation from parties anxious for the modification or repeal of the Advertisement Duty had an interview with the Chancellor of the Exchequer on Saturday last. Mr. Ewart submitted a string of reasons why the tax should be repealed—reasons with which our readers are familiar;—and a somewhat miscellaneous conversation followed, in which some members of the deputation injured the cause which they had in hand by exhibiting signs of a serious disagreement amongst themselves.—Amongst all the reasons of policy which may be urged against this tax, the great *practical* one is, the limited advertising area on which it really acts, and the wide domain abstracted from its operation by the ingenuity of the advertiser. The walls and pavements of the vast cities which constitute this metropolis, the vehicles which traverse its miles of streets, and the media which link it with the suburbs and with the provinces, are all converted into one great advertising agency which defies the Chancellor of the Exchequer; and the advertisement duty is collected only in that field where it grows side by side with the materials for the dissemination of wholesome principle and useful knowledge.

On Wednesday a large and influential deputation had an interview with Lord Aberdeen on the subject of a parliamentary representation for the London University. The arguments of the case are familiar to our readers,—and the reception of the deputation was such as to lead to a pretty confident expectation that when the vacant seats shall come to be disposed of by the Government, the London University will no longer occupy a lower parliamentary grade than its rivals of Dublin, Oxford, and Cambridge.

The obituary of the week includes the name of one who has left behind him a large body of useful labour in connexion with the subject of classical education, and whose services in the cause have had frequent record in our columns. The Rev. Thomas Kerchever Arnold, Rector of Lyndon, in Rutlandshire—and whose name will be found as editor on so many school books and editions of classical authors—has been carried off by the scourge of this strange season—bronchitis.

The American Mail, just arrived, brings an account of the death, at Rio, of Mr. Henry Southern. He died of yellow fever, on the 28th of January, after an illness of only three days. He appears to have been much respected there. According to the Correspondent of the *Daily News*, "His remains were interred in the British Cemetery of Gambia in the afternoon of the same day,—being conducted to the grave in one of the Emperor's carriages, a squadron of cavalry and a battalion of infantry following; a park of artillery was also posted at the entrance of the cemetery, and fired the customary salute at the close of the ceremony."—Mr. Southern was an able, active, and intelligent man. Many years since he was intimately connected with London periodical literature; and, if our memory does not deceive us, he was about the same time editor, and in some instances proprietor and projector, of the *London Magazine* and the *Retrospective and Westminster Review*. He went out to Spain with the present Lord Clarendon as Secretary to the Embassy,—and continued there many years, until he was appointed H.M. Minister to the Brazilian Court.

The Paris obituary contains the name of M. Orfila, the well-known Professor of Chemistry,—who died somewhat suddenly of inflammation of the lungs. M. Orfila was a Member of the Academy of Medicine. His scientific reputation, says *Galvani*, "may be said to have commenced with his 'Treatise on Poisons; or, General Toxicology.' The next works published by him, which acquired European reputation, were, the 'Elements of Legal Medicine,' and 'Lessons on Legal Medicine,' which went through several editions:—but he was also the author of many other works of almost equal celebrity."—In addition to M. Orfila's bequest, already noticed by us, of a large sum of money to the Academy of Medicine to found certain scientific prizes, he is reported to have left his large scientific museum to the town of Angers.

We have received copies of reports and resolu-

tions adopted by the provisional committee of the proposed Camden Athenæum Institute, which afford information as to its present state and immediate prospects. The idea is—as some of our readers will know—to found an institution in the neighbourhood of High Street, Camden Town, that shall be at once social and literary—combining, as the Whittington Club does, the several advantages of a club and a school, a library and a music hall. As no building, however, offers itself to notice likely to meet the various conditions of the case, it is proposed to erect one on a central site, with large library, reading-rooms, chess-rooms, lecture-hall, class-rooms, and such other rooms and offices as may be found necessary to the comfort and convenience of members. The funds necessary for these works it is proposed to raise in shares of 5*l.* each—two thousand shares—producing a capital of 10,000*l.* The scheme is a large one; though, from the brief statement sent to us, it does not appear to be over-popular in its structure. The power of the proprietary members is too great. The permanency of the president and the vice-presidents is an objectionable feature. The interests of the annual members are not very well secured, and the functions of these latter—at all times likely to be the active and sustaining element of the society—are far too limited. Probably there is still time to reconsider and rearrange the active and passive powers. At present, the constitutions strike us as too close, antiquated and inflexible—too aristocratic and conservative—for an age so plastic, popular and diffusive as the present. The history of literary institutions abounds with examples of societies organized as it is proposed to organize the Camden Athenæum making a little stir at first when the zeal of patronage was warm, but dying away year after year for lack of that popular support which they had let slip from them at the outset. If the Camden Athenæum aims at the honours of a popular institution, it should take greater care than it has yet done to show that it means to be popular in its spirit and in its practice.

Mr. Bentley, of New Burlington Street, requests us to state, that he is not in any way connected with a forthcoming periodical work announced under the title of 'Bentley's Monthly Review.'

The London Church schoolmasters, whose interview with Earl Granville we lately reported, remain passive as regards the general public, but are actively engaged in collecting the opinions of their professional brethren throughout the country on the effect of the clerical minute of June 12 last year. We trust there is no real necessity for any further action in the matter. The clerical minute is so illiberal—so contrary to the spirit of all modern thinking—so opposed to the letter of recent legislation,—that we cannot for one moment doubt that when Lord John Russell makes his statement on the great topic of National Education he will announce that it is cancelled. The point now in agitation is this:—when the grant for educational purposes was made by Parliament in 1847, it was expressly decided that, while the committee of management was composed of a mixture of laics and clerics, the clergyman should have no power over the school or teacher except in committee; and that, in case any disagreement arose as to the question of sound or unsound religious teaching, cleric or laic might appeal to the Bishop, whose decision, given in writing, was to be final. This arrangement gave quite enough power to the Church,—and it secured to the schoolmaster a firm support in the laity. The new minute, however, changed it completely; for it provides that, in case of any difference of view between the lay and clerical members of the committee, either as to the soundness of the religious teaching, or on any other moral or religious ground, the case must be laid before the Bishop,—and gives the clergyman power to suspend the teacher until the episcopal pleasure is made known. It is not too much to say, that these two clauses put the schoolmaster entirely in the hands of the vicar or rector. The "moral ground" is a clause which covers the entire range of the teacher's action; and the power to suspend renders the clergyman a judge in his own case, and the executor of his own sentence. If this system were to find support in

Parliament, it would be well to try the Dessau plan at once, and condemn our schoolmasters to sweep the floors and ring the church bells as a check on secular pride.

The daguerreotype seems destined to almost as many "missions" as gutta percha. Not long since we recorded a proposal made by a Swiss to take portraits of all the vagrants of his native country,—and it is, we believe, a question now before the London magistrates to keep facial records of all persons sent to the House of Detention:—but the largest advance that we have yet heard of towards making the sun a subordinate of the police office is, a proposal of M. Verneuil to the French Ministry, which will have the effect, if adopted, of causing every man to carry his own portrait about with him in his pocket. M. Verneuil proposes to place a sun-portrait on every passport, instead of the ordinary description,—to be taken at the time when the passport is applied for, and rendered ineffaceable by chemical agents. If the troublesome system of passes is still to exist abroad, this would be at least some slight security to the bearer; for with the indeleble portrait under the signature the paper would be of no use to a second person, and the robberies of passports for illicit sale would necessarily diminish in number.

By a letter from Mr. Thomas Cubitt addressed to Sir William Molesworth, and published in the *Morning Post*, we learn, that that enterprising builder and contractor has offered to take off the hands of Government, at cost price for what has been purchased, the New Park at Battersea—and the new bridge which is to be built over the Thames,—laying out the Park for the people, and leaving the nation responsible only for the legal costs already incurred in the legal transactions, and to the loss of interest on the money laid out.

Since the well-known advertisement, "Ladies and gentlemen without shoes and stockings will not be admitted to the Grand Ball on Monday next," we have seen nothing so descriptive and picturesque in the way of social announcement as a paragraph transcribed by the *Builder* from the window of a chemist's shop in the neighbourhood of Great Marlborough Street. It runs:—"Ladies and gentlemen are respectively informed that black eyes are effectually concealed on moderate terms." Here we have a section of society painted in the strongest pigments at once literally and suggestively! What could poet or narrator add to this? A man may sometimes be depicted in a joke, or the manners of an age may be summed up in an epigram:—so, also, it seems may the inhabitants of a district be painted in a chemist's label. It is the commonest handwriting on the wall, as Montaigne avers, which oftener puts us to shame. Probably no one will regret to hear that an attempt is making in this neighbourhood of "black eyes" to introduce a better order of dwellings for the lower orders;—the proposal being, to take down a group of wretched houses now occupied by the ladies and gentlemen for whose especial benefit the above artistic provision is made, and raise on the site a pile of model dwellings. Few, except those who have made it a "mission" to visit and study the working classes in their homes, can form any proper idea of the vast influence which the arrangements of the house, and even of the furniture, of the poor exercise on conduct and character.

The *Cosmos*—a weekly journal recording, in Paris and in London, the progress of the sciences—reports, that M. Herman, the Chief Engineer on the Orleans Railway, has made a happy application of the principles of the electric telegraph. By means of a machinery which seems very simple in its description, an accident of any kind occurring to a railway train necessarily announces itself by the ringing of a bell:—while the guard maintains a constant means of communication with the driver in front.

The House of Commons has passed a resolution whereon to found a Bill for regulating the admission of Professors to the lay chairs in the Universities of Scotland. The object is, to set at rest the questions by which these bodies have been disturbed—and which have stood in the way of their securing the services of the fittest men—in refer-

ence to the tests demanded of lay Professors. The Bill is supported by Government.

A somewhat novel monument to Nelson has just been completed at Portsmouth. It consists of a structure of granite surmounted by an anchor—said to be the anchor carried by the ship Victory, granted by the Admiralty for this object. The memorial stands on the Southsea Beach, on the spot from which Nelson went on board for the last time to take the command of England's fleet, and fight one of the greatest of our naval battles. This tribute has been erected at the expense of Lord Frederick Fitzclarence.

The large and valuable library of the late Baron Walckenaer is announced for sale in Paris on the 12th of next month, and forty-eight following days.

The day for the opening of the Exhibition of the Industry of all Nations in that city is at length fixed by Imperial decree,—and if circumstances still more powerful than imperial wishes do not arrive in time to prevent it, the doors of the structure now rising in the Champs Elysées will be thrown open to the public on the 1st of May, 1855, and will remain open until the September following. Manufacturers and other exhibitors and competitors have, therefore, two years yet before them for preparation,—and the interval thus accidentally secured, giving altogether four years from the Hyde Park gathering, will afford time for the effects of the first great experiment to show themselves both absolutely and relatively.—Meantime, however, an appointment in Paris for a date so distant as the year 1855 has a sound strangely rash and uncertain.

M. Guizot's new work *'La République sous Cromwell'* is said to be nearly ready for publication. Some chapters of the first volume were read a few days ago in the Academy. The work will be in two volumes.

Gervinus has been condemned by the Court at Mannheim. The judgment of the Court, reserved for some days, has been given to the effect that the Professor is guilty of seditious libel—though not of high treason,—and he is sentenced to four months imprisonment. Prof. Gervinus in the dungeon of a criminal! There is in this announcement to intellectual Europe a depth of satire so astonishing—an impeachment of the good sense and logical perception of the German Governments so unexpected—as to be almost incredible. Gervinus has been for years the soul—as Heinrich Gagern was the arm—of the moderate constitutional party in Germany. No one did more than he to restrain the revolution in 1848 within reasonable limits. Popularly he was still known as a monarchist, and a philosophical supporter of a very moderate reform. As to his incriminated "Introduction," it was written in too cold, abstract, and scientific a spirit to have commanded readers outside the circle of learned theorists. But the Baden Government has taken care that every German, and indeed every European, shall be made aware that long study of nature, of history and of society has converted this calm Professor into a republican,—that he has outgrown his former opinions,—that he has found reason to believe that the ultimate form of European societies is, the form of self-government. And what is gained on the other side? Gervinus is thrown into a dungeon. For four months his pen is stayed:—but on the fifth, as he told the Judge, he will begin again, in Germany or elsewhere. The crusade instituted in Baden against natural laws is as senseless and profitless in effect as it is absurd in its means. A Judge at Mannheim has as much influence over the course of history and the development of its laws as the inquisitors who tried Galileo had over the movements of the solar system.

The conviction of Gervinus on a charge which the united law faculty of Göttingen pronounced to be too ridiculous to require or admit of a regular expression of judicial opinion, has already encouraged the minor princes of Germany to attempt other and if possible more singular tampering with the free course of literature. The Grand Duke of Mecklenburg has just published a decree forbidding any of his half-million of subjects to read the works published by a particular house in Hamburg. The decree applies not only to books now in course of publication, but to all books that ever were and

all books that ever shall be issued by the house in question. This mode of banning beforehand a series of intellectual labours is extremely compendious; it saves the trouble of examination, and provides against the possible leniency or errors of the censor. It is absurd for many reasons,—but most for this:—that the uniform result of all attempts to interfere with the rights of reader and author is, that the interdiction becomes an advertisement and secures attention to what might otherwise escape general notice.

The working men of this country have long been shut out from the means of obtaining information in any of those departments of Science and of Art which minister by their applications to the improvement of every branch of industry. This has arisen from certain class prejudices,—which, false though they be, have nevertheless formed almost impassable barriers,—and from the very imperfect meaning which has hitherto been given to the word *education*. Our columns have been engaged for many years in urging the necessity of attending to the educational wants of the working man. The Mechanics' Institutions have long ceased to be what their name implies,—and the Mutual Instruction Societies, very imperfectly conducted, have formed the only channel through which the artisan could gather that knowledge of which he has long felt the need. We anticipated good from the movement of the Society of Arts in connexion with the Institutes of this country,—but the difficulties in the way of a complete organization are, we fear, not likely to be soon overcome. The experiment commenced last year by the Professors of the Government School of Mines, Museum of Practical Geology—of delivering lectures to working men, (and to secure the audience *being* working men every precaution was taken)—was so eminently successful, that the lectures, as our readers know, have been continued, on an enlarged scale, this year. Nearly 600 tickets were taken by artisans for the first course of lectures, "On the Practical Applications of Physical Science," delivered, by Prof. Robert Hunt, in the Theatre of the Museum in Jermyn Street, and the lecture-room has been filled by a most attentive auditory on each evening.—Immediately on its being announced that the tickets for Prof. Ramsay's course "On the Practical Applications of Geology" were ready for issue they were eagerly caught up. In a short time 600 were taken; and many hundreds of applications came too late,—the size of the theatre limiting the number who could be accommodated. These facts show, we repeat, the desire which exists for such knowledge as has an industrial value; and we hope the experiment which the Professors of the Government School of Mines have voluntarily undertaken, and which has proved so successful, may be extended with increased advantages in many other directions.

The lectures on Pottery, now delivering at the same place by the officers of the Department of Practical Science and of Practical Art, are well attended,—and prove the value of combining, in industrial education, the details of Science and the perfection of Art.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of WORKS OF BRITISH ARTISTS is OPEN DAILY, from 10 till 5.—Admission, 1s. GEORGE NICOL, Secretary.

WILL CLOSE ON THURSDAY NEXT.—The GALLERY for the EXHIBITION and SALE of SKETCHES and DRAWINGS by MODERN ARTISTS, No. 121, PALL MALL, opposite the Opera House.—Open from 10 till 5 daily.—Admission, 1s. Catalogue, 6d. JOHN BRITTEN, Secretary.

THE NATIONAL INSTITUTION of FINE ARTS, Portland Gallery, 316, Regent Street (opposite the Royal Polytechnic Institution).—This EXHIBITION of MODERN PICTURES is NOW OPEN daily, from Nine till dusk.—Admission, 1s. Catalogue, 6d. BELL SMITH, Secretary.

THE GOLD FIELDS OF AUSTRALIA.—This NEW MOVING PANORAMA, Painted from Sketches made upon the spot by J. S. PROUT, Member of the New Society of Painters in Water Colours, is EXHIBITED daily, at 30s. Report Sheet, 1s. Postage, 1s. A series of original drawings are given—
—Firth Sound—Madeira—Cape of Good Hope—South Sea Whale Fishing—Melbourne—Geelong—The Road to the Diggings—Mount Alexander—Sydney—The Blue Mountains—Summerhill Creek—Ophir—Encampment of Gold Diggers by Moonlight.—Admission, 1s. Central Seats, 2s; Gallery, 6d. At 10 and 12.—The Descriptive Lecture is given by Mr. Prout, who resided many years in the Colonies.

Mr. ALBERT SMITH'S MONT BLANC every Evening, at Eight o'clock, except Saturday.—Stalls, 2s (which can be obtained at the Box Office every day from Eleven to Four); Area, 2s; Gallery, 1s.—A Morning Performance every Tuesday and Saturday, at Three o'clock; but in Passion Week, on Tuesday and Thursday, at the 2nd and 4th. EGYPTIAN HALL, Piccadilly.

THEATRE ROYAL, ADELPHI.—C. H. ADAM'S ORERRY during PASSION WEEK.—33rd Year in London.—On MONDAY EVENING NEXT, and during the Week (Good Friday excepted), M. ADAM will give his ANGLO-ITALIAN OPERA.—TICKETS, 1s. NOVY. Begin at 8, end about 10.—Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Children half-price to Boxes and Pit. Private Boxes, 10s. 6d. and 21s.—Tickets, &c. at the Box-office, or at Mr. Mitchell's, Royal Library, 33, Old Bond Street.

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL.—March 14.—Sir R. I. Murchison, President, in the chair.—M. J. Breckinridge, Esq., Capt. R. Gordon, R.N., Capt. E. Harris, R.N., G.H. Strutt, Esq., Capt. J. J. Widdrington, R.N. were elected Fellows.—On the Great Isthmus of Central America, by Capt. R. Fitz-Roy, R.N. Capt. Fitz-Roy referred to his former paper on 'The Central American Isthmus,' read to the Geographical Society, in November, 1850, and afterwards printed in the Journal:—expressing a hope that the present paper might be considered as only supplementary to the former. After some introductory and general remarks, Capt. Fitz-Roy took a brief view of the seven proposed lines of inter-oceanic communication,—mentioned the novel and important information recently received—especially from Mr. Gisborne and Dr. Cullen,—and showed, that, whatever preference might have been previously given, in 1850, to the Atrato and Cupica line for a water communication, there is no argument that can be adduced in favour of that line that does not apply with far greater effect to the line proposed between the Gulf of San Miguel and the almost classical locality formerly named by Paterson (who founded the Scotch Colony on the Isthmus, and the Bank of England), Caledonian Harbour. Capt. Fitz-Roy then examined the geographical details of that part of the Isthmus, and gave a sketch of the present state of our knowledge of the vicinity, and a brief outline of its history. He then entered into considerations of the nature and feasibility of a canal on such a gigantic scale as is contemplated by Sir Charles Fox and Messrs. Henderson, Brassey, Cullen, and Gisborne. He alluded to the labour obtainable, to the possibility of employing convicts, and to the prudence of establishing military organization to a certain extent, for the sake of order, and possibly, of defensive measures. He referred to the two great impediments to such an undertaking—the native aborigines and the climate,—and showed by what means those obstacles might be greatly lessened. He then referred to Mr. Gisborne's opinions of the size and nature of such a canal, and advanced others, somewhat at variance with them. He referred to the claims of other companies, to certain legal doubts that should be solved, and to the general character and object of an enterprise so important that (when a survey shall have fully proved the whole case) Government will, doubtless, assist the undertaking, and all maritime nations will eagerly unite in guaranteeing its absolute neutrality.

GEOLOGICAL.—March 9.—Prof. E. Forbes, President, in the chair.—The following communications were read:—1. 'On the Albert Coal Mine, Hillsborough, New Brunswick,' by J. W. Dawson, Esq.—2. 'On the Carcharodon and other Fish Remains in the Red Crag,' by S. V. Wood, Esq. With respect to the large shark teeth found in the red crag of Suffolk, and evidently derived, like other fossil organic remains found in that deposit, from some pre-existing formation, Mr. Wood states, that he has obtained specimens, and seen others in the collections of his friends, with the enamel in so perfect a condition that he considers himself justified in supposing that these large fish teeth of the crag were never furnished with serrated edges,—and therefore that they are not identical with the teeth of the *Carcharodon megalodon* of the middle tertiary of Malta, as has hitherto been conjectured to be the case. Other differences of character are also noticed by Mr. Wood; and he regards the crag tooth as belonging to a distinct species

of shark, which he proposes to term *Carcharodon nobilidens*. The author further suggests, that probably these teeth have been derived from the London clay. He also treats of the probable length of the fossil carcharodonts,—and notices at length the geological and geographical distribution of these and other sharks.

ARCHEOLOGICAL INSTITUTE.—March 4.—O. Morgan, Esq., in the chair.—The subject of the remarkable early Christian monuments existing in Ireland was brought before the Society by Mr. H. O'Neill. The sculptured wayside crosses in the sister kingdom are very numerous, presenting remarkable variety in their ornaments, and in the subjects of Scripture history, as well as legends connected with the earliest periods of the introduction of Christianity, elaborately represented upon these curious monuments. Their date has been supposed to range between the fifth and twelfth centuries; but there are few examples of which the age can be actually determined, as in the case of the remarkable crosses at Monasterboice and Clonmacnoise, ascribed to the ninth, or, at the latest, the tenth century. The first of these is of extraordinary dimensions, not less than twenty-five feet in height. Few remains of a similar kind, or of equal importance, have been preserved to the present time in England; they may be found in Wales, and occur more frequently in Scotland, where many remarkable vestiges of the earliest Christian age have been made known to the antiquary through the splendid volume produced by Mr. Patrick Chalmers. Such monuments are much exposed to injury and the decay of time, rendering it very desirable that faithful representations should be preserved; and Mr. O'Neill has been engaged in the laudable object of collecting accurate delineations of the best examples found in Ireland. He exhibited a collection from these drawings, which he intends shortly to publish. An account of extensive researches at Castell y Bere, Merionethshire, was given by Mr. W. W. Wynne, M.P. The remains of that important fortress where Edward the First resided during part of his expedition in 1284, had fallen into such decay as to present merely a few shapeless masses of masonry; but the excavations recently made under Mr. Wynne's direction, had brought to light capitals, mouldings, and architectural fragments, showing that this castle had been superior to any castle of Wales in decorations. Mr. Wynne had laid open about a third of the area, and he showed numerous objects, weapons, and implements found during his search.—Mr. Nesbitt gave a notice of the shrine of St. Manchan, one of the most highly enriched works in metal existing in Ireland. Its form is that of a small chapel, and it is covered with chased ornaments, figures in high relief, with richly coloured enamel in parts. The saint whose reliquies it contained died in 644, but this very curious work is of a later period; it had been preserved in a remote church in King's County, and having been brought to light through Mr. Nesbitt's researches, it will be placed in the Museum of Irish Antiquities, in course of formation by Lord Talbot de Malahide, as a department of the Great Industrial Exhibition in Dublin, to be opened in May.—Mr. Nesbitt laid before the Society electrotypes from the most remarkable portions of the work.—Mr. Edward Freeman gave a report of recent discoveries at Leominster, in course of which the entire plan of the original Norman church of the Priory had been laid open, presenting a good example of the arrangements of a monastic church in the twelfth century. All trace of the foundations had been lost, until excavations were commenced during the last autumn, at Mr. Freeman's suggestion.—A communication was received from Dr. Bell relating to the bronze gates of the church of Hildesheim, and the curious bronze column near that cathedral, on which a series of Scriptural subjects are represented. The date of these fine works in metal is the beginning of the eleventh century.—Mr. Franks produced an impression from a beautiful brass plate, a sepulchral memorial, probably of Flemish work, about the year 1350. It had been lately purchased for the British Museum from the collections of the late Mr. Pugin.

—The Hon. W. Fox Strangways exhibited a facsimile of another curiously engraved memorial, a plate existing in a church in Surrey. Mr. Yates described several remarkable remains of the Roman age, found near Wiesbaden, and preserved in the museum at that place.—A curious design, by a German artist, for an enamelled badge of office, was sent by Mr. Lower, of Lewes. It had been intended for Norroy king-at-arms, most probably Sir William Dugdale, in the reign of Charles the Second.—Sir P. De Grey Egerton called attention to the discovery of several paintings in fresco in a church in Cheshire, near Macclesfield, and displayed representations of these early productions of Art.—Numerous antiquities of bronze, Roman and Saxon vases, &c., were exhibited by Mr. Brackstone, Mr. Trollope, and other Members.

HORTICULTURAL.—March 15.—Dr. Henderson in the chair.—Hon. T. F. Kennedy was elected a Fellow.—A very fine salad was produced from Lord Stanhope. It consisted of blanched chicory (the entire-leaved sort), curled and Batavian endive, Bath cos and hardy green lettuce; American, Normandy, golden, curled, and water cresses; Italian corn salad, a much better kind than the common sort; white mustard, common garden sorrel, burnet, red beet, chervil, Cole's dwarf red celery in admirable condition, being sound and solid, and beautifully blanched; tarragon, early frame radishes, chives, and Tripoli onions. A Banksian medal was awarded. A similar award was made to Mr. Bailey, for a prickly cayenne pine-apple, weighing 5 lb. 8 oz. It was remarked that this variety ought to be more cultivated than it is, possessing, as it does, all the good qualities of an Enville, without any of its bad ones.—Mr. Leaf sent two bunches of Muscat of Alexandria grapes, a little shrivelled, but still in good preservation, and a bunch of black Barbarossa, which, although of last year's produce, was plump and fresh as the best new grapes could possibly be. A Banksian medal was awarded it.—Of plants, Messrs. Weeks & Co., of Chelsea, sent *Puya longifolia*, for which a Certificate of Merit was awarded. The *Puya* was fastened on a block of wood like an Orchid, a condition in which its numerous long scarlet flowers produced a brilliant display; and it was mentioned that owing to the hardness of their skin, they kept long in perfection. It is one of those high coloured Pitcairnia-like plants which inhabit tropical America, and which are found to be so handsome in our stoves at a season when such things are most wanted.—Among miscellaneous subjects were bark and wood of *Fitz-Roya Patagonica*, from Messrs. Standish & Noble, of Bagshot. The wood bore considerable resemblance to cedar, being red, smooth and beautiful; the bark was thick and spongy, and appeared destined by nature to protect the tree from cold, furnishing additional proof that it will turn out to be hardy in this country, which it promises to be.—A collection of varieties of Indian Corn was exhibited by Mr. Davy. They were from Cusco, and consisted of fine large kinds little known in this country, but unfortunately too tender for our climate. It was hinted, however, that they might be found worth a trial in some of the Colonies, whose summers are longer and warmer than our own. It was stated that this Cusco corn was quite different from the Indian corn of North America.—An imported cone of the New Holland *Araucaria Bidwillii* was contributed by Sir T. Mitchell. It is the Bunya-Bunya of the natives, who feed on its large bean-like seeds.—Cuttings were distributed of the *Dunmore Plum*, a variety raised by the late Mr. Knight, and described in the Society's Transactions. It is a good sized oval fruit—yellow, although it sprang from a seed of the Purple Impéatrice and pollen of Coe's Golden Drop. The flesh adheres to the stone, yellowish, extremely rich and sugary, so much so that it shrivels and dries like a preserved Prune. The tree is hardy, and bears well as a standard, ripening later than Coe's Golden Drop. It is not much in cultivation, but is highly approved of by all who have fruited it. *Beadnell's Seedling Pear*.—This is a middle-sized sort, so melting and juicy

that it is scarcely possible for any Pear to be more so. It ripens in the end of September or beginning of October. The tree is vigorous and bears abundantly. And *Nouveau Poiteau* and *Colmar tardif Pears*.

LINNEAN. — *March 15.* — R. Brown, Esq. in the chair.—J. Van Voorst, Esq. was elected a Fellow.—S. Stevens, Esq. presented a collection of dried specimens of plants made in the neighbourhood of Swan River, Australia, by Mr. Duffield.—R. Heward, Esq. presented a collection of dried specimens of Melastomaceae found chiefly in Brazil.—A continuation of Mr. Bunbury's paper on the 'Flora of Buenos Ayres' was read by the Secretary.

ENTOMOLOGICAL. — *March 7.* — E. Newman, Esq., President, in the chair.—Several donations were announced, including many species of British Lepidoptera, from various members, and two boxes of Diurnal Lepidoptera from M. Becker of Paris.—J. N. Winter, Esq. and M. H. F. De Saussure were elected members.—The President announced that the Society offered a Prize of 5*l. 5s.* for the best Essay on the Natural History of the species of *Coccus* injurious to fruit-trees in this country, more especially with reference to the "mussel-scale" of the apple, of which a particular account is to be given, and the means of preventing their ravages. The essays, each distinguished by a motto, and with the author's name in a sealed envelope, to be addressed to the President and Council, and delivered before the 31st of December next.—Mr. Spence exhibited specimens of a Thrips, from Australia, where they are destructive to the buds of roses, eating the petals, and preventing the flowers from expanding.—Mr. S. Stevens exhibited two rare species of Coleoptera, from Australia—*Agasma semicrudum*, and *Calodena Kirbii*.—Mr. T. Spencer exhibited a specimen of the rare *Cherocampa Celerio*, taken last October, in the Regent's Park, and a scorpion, found in a field at Edgeware.—Mr. Hogan forwarded a specimen of *Hipparchia Janira*, with six whitish appendages to the transsternum, to which they were tightly affixed.—The President said, these were pollen masses of *Orchis bifolia*, which had adhered by their viscid basal extremity to the maxilla of the butterfly, adding that similar examples had been frequently observed both on Lepidoptera and bees, and the pollen masses of Asclepiads were often found attached to exotic bees.—Read:—notes from Prof. Zeller, of Glogau,—"On Impaled Insects," and "On the Larva of *Polyommatus Artaxerxes*." — "A Monograph of the Hymenopterous genus *Cryptocerus*," including fourteen new species and the characters of three new Genera, by Mr. F. Smith.—The petition to the Government by the Royal Society and other Societies for the promotion of Natural Science, praying that the State would provide apartments for them all in juxtaposition, was laid on the table for the signature of Members.

PHILOLOGICAL. — *Feb. 25.* — "On the Etymology of the word Stone-henge," by the Master of Caius.—Mr. Herbert, the author of the 'Cyclops Christianus,' adopts the legend which makes Stonehenge the scene where the Welsh nobles fell beneath the daggers of Hengist's followers. He thinks this is corroborated by the name of the locality,—which, in the more ancient authorities, is often called *Stonehenges*, and in one place Simon of Abingdon (a monkish writer of the fifteenth century) writes it *Stonehengest*. The word Stonehenge, or Stonehenges, therefore means, according to Mr. Herbert, the *Stone of Hengist*. He maintains—and truly—that it is a law of our language, that, in compound words of which one element bears to the other the same relation as an adjective to its substantive, then the adjectival or qualifying element takes the first place;—and he would, therefore, have us believe that Stonehenge cannot mean the hanging stones, the *pierrées pendues* of Wace. Further, he says that the rule above stated admits of one exception,—and this is, that when the qualifying element is a proper name, it may take the last place, as, *Port-Patrick*, *Fort-William*, &c. But here we must remind Mr.

Herbert that such compound terms as *Port-Patrick*, &c. are instances of a Norman idiom which affected our language only during the fourteenth century, while Stonehenge is clearly an English compound; its elements are English; it may be traced to the twelfth century:—we cannot, therefore, give to Stonehenge the meaning Mr. Herbert assigns to it. Some reviewer in the *Quarterly* of last September "conceives that *henge* is a mere termination of the genitive or adjectival kind, such as Mr. Kemble has given a list of in one of his papers for the Philological Society,"—the absurdity of which "conception" is too glaring to need exposure. The true etymology is the one which tradition has handed down to us. In many of the Gothic language words are found closely resembling *henge*, and signifying something suspended, as a shelf, a curtain, an ear-ring, &c., as *broth-hänge*, *G.*, shelves to hang bread on; *quirk-hänge*, a frame to dry curds and cheese upon; *thal-hänge*, the steep side of a valley; *dr-hänge*, *S.*, an ear-ring. In the south or west of England you may hear in any butcher's shop of the "head and *hinge*" of certain animals,—the head with some portions of the animal thence dependent. In the Glossary of the 'Exmoor Scolding' we find, "Hange or hanje, the purtance of any creature, joined by the gullet to the head, and hanging together, viz., the lights, heart and liver." These are only other applications of the word which appears in the final element of Stonehenge, where *henge* signifies the impost, which is suspended on the two uprights. And in this signification it is used in our literature. Stukeley tells us he had been informed, that in a certain locality in Yorkshire, certain natural rocks were called Stonehenge. Again, "herein they imitated, or rather, emulated, the Israelites, who, being delivered from the Egyptians, and having trampled the Red Sea and Jordan (opposing them) under their feet, did, by God's command, erect a *storage* of twelve stones," &c. (Gibbons). A fool's bolt soon shot at Stonehenge. Nares gives—"Would not everybody say to him, we know the *storage* at Gilgal?"—(Leslie).

—as who with skill
And knowingly his journey manage will,
Doth often from the beaten road withdraw,
Or to behold a *storage*, taste a spaw,
Or with some subtle artist to conferre.

G. Tooke's 'Babes,' p. 11.

Hence we may understand how our older authorities generally write the name *Stonehenges*. Each of the trilithons was, strictly speaking a *storage*; and the entire monument might either be called the *Stones*, or if the word were used in its collective sense, the *Storage*. *Stonehengest* can only be a clerical blunder for *Stonehenges*.

Besides the word *hang-e*, there seems to have been another word which did not take the final vowel, and from which the Germans got their *vor-hang*, a curtain, and we the word *Ston-heng* in Robert of Gloucester (154).

Art was the kyng y heryed, er he myghte come there

Withinne the place of the Stonheng, that he lete rare.
This word *hang* is used in Norfolk for, first, a crop of fruit, i. e. that which is pendent from the boughs; secondly, a declivity,—see Forby. It enters into the west of England, *stake-hang*; the east (Sussex), *herring-hang*,—the place in which herrings are hung on sticks to dry. Hardy calls the trilithons at Stonehenge, or, perhaps we might more correctly say their *imposts*, *Stonehenges*, in which *henge* or *hengel* is nothing but a derivative of *hang*; and, like its primitive, means something that is suspended. In some parts of the north of England the iron bar over the fire on which the cauldron is hung is, with its appurtenances, called the *Hangles*.

Another word, *scallenge*, may be noticed. It is used in the west of England for the lych-gate, often found at the entrance of our churchyards. The Dutch call a slate, *schalie*; in our Old English dialect we find it called *skalfe*:—a construction which supported a roof formed of slates may have been called a *scall-henge*.

March 10. — Professor H. H. Wilson in the chair.—"On the so-called Aorists in *ka*," by Dr. R. G. Latham.—The class of words under notice are the forms *iθŋka* and *iθwka*. At

one time the author considered them to be perfects rather than aorists,—a doctrine which he now recalls. He admits Bopp's view, by which the *-k* is made the equivalent to the *-ch*, the sign of the past tense in the Slavonic languages—(compare the Slavonic *da-ch* with the Greek *ε-ιω-κα*). He differs, however, with that scholar in his notion respecting its relations to the normal forms in *-ta*. Bopp makes the form in *ta* the older; in which case the *ta* is derivative, and *i-θw-ka* has arisen out of *i-θw-ta*. The present writer reverses this view, and believes that *i-θw-ka* is the older form preserved without change. His reasoning rests on what may be called the *dynamic* influence of the small vowels (*i* and *e*) upon the sounds of a *k* (or *g*) preceding. By these, a change is effected from *k* to *s*, *sh*, *th*, &c. Now, in the third person singular of the norist, and in most of the persons of the future, a tense ending in *-k* would be followed by the smaller vowel *-t*. This engenders the change in question. The combination *-ke* first becomes *-te*, and afterwards, by the extension of a false analogy, *-ka* and *-ta* become *-ta* and *-tw*. For a long time this view was purely hypothetical,—the ordinary Slavonic languages affording no instances of the change in question. There were forms in *k*, and forms in *s*; but there was no instance of the change from one to the other coinciding with the smallness or fullness of the vowel which succeeded. In the Sorabian, however, of Lusatia, the obscurest of the Slavonic dialects—a dialect well-nigh extinct, and a dialect but lately reduced to writing—the exact phenomenon required by the hypothesis occurs:—*e.g.*, the preterite runs thus—

SING.	DUAL	PLURAL
1. Nosz-ach.	Nosz-achire.	Nosz-achimy.
2. Nosz-est.	Nosz-estai.	Nosz-estev.
3. Nosz-estz.	Nosz-estai.	Nosz-esthu.

A Sketch of the Grammatical Structure (along with a Glossary) of the Circassian Language, by Dr. Loewe, was communicated by Dr. R. G. Latham.

SYRO-EGYPTIAN. — *March 8.* — Dr. J. Lee in the chair.—Extracts from a letter from Mr. Hormuz Rassam, dated Nimrud, Nov. 20, 1852, were read. The excavations at Nimrud had been re-opened, and a fine bas-relief with Assyrian warriors hunting a lion had been found. It is so well preserved as to look like the work of yesterday. Fragments of other bas-reliefs of superior workmanship had also been found. Also several ivory beads most beautifully cut,—one of them gilt over with thin gold. Excavations were also being carried on at Koyunjik (Nineveh), but the excavators were only rewarded by tablets of clay covered with small cuneiform characters. The French are very zealous in their researches. They believe that they have found, at Khorsabad, the very chariot of Asshur! They are excavating in four or five different mounds. The Turkish Government has also, strange to say, turned archeological, and commenced excavating the mounds called Nebbi Yunus, or of the Prophet Jonah, to the great annoyance of the more devout Mussulmans. The country was in a state of disorder on account of the rebellion of Hudjur, one of the chiefs of the Shammar Arabs. The Turks have, in imitation of the Christians, and as a mode of raising revenue, established a quarantine at Birjik, on the Euphrates.

A note was read from Mr. Abington, suggesting that the cone in the hand of the well-known colossal Assyrian figures was used as an aspergillum for the lustration of those who entered the temples, — the metal pail in the left hand containing the lustral water. The Greeks used a branch of laurel or olive for the same purpose, and the Romans a cow's tail, as is to be seen on the frieze of the temple of Jupiter Stator at Rome.

The Rev. Mr. Turnbull read a paper 'On Damascus.'

MEETINGS FOR THE ENSUING WEEK.	
Mon.	Statistical, 3.—"Anniversary, 8.—"On the Administration of Civil and Criminal Justice in India," by Col. Sykes.
	Chemical, 5.
	London Institution.—"On Electric Telegraphs," by Mr. Walker.
Tues.	Zoological, 9.—"Scientific.
	Institute of Actuaries, 7.—"On the Reliability of Data when tested by the Conclusions to which they lead," by Mr. E. J. Farren.
	British Meteorological, 7.
	Institution of Civil Engineers, 8.—"Adjourned discussion

on 'Experimental Investigation of the Principles of Locomotive Boilers,' by Mr. D. K. Clark.—'On Locomotive Boilers,' by Mr. Sewell.
 W. E. Geological, 84.—'On the Geology of St. Domingo,' by Col. H. Wickham; with 'Notes of a Journey,' by Mr. W. L. Lonsdale.—'On the Benthiferous Deposits of the Boulonais,' by Mr. B. A. C. Austin.—'On the Geology of Busaco, Portugal,' by Signor C. Ribiero and Mr. D. Sharpe.
 Royal Society of Literature, 42.
 Society of Arts, 5.
 British Archaeological, 8.

FINE ARTS

NATIONAL INSTITUTION OF FINE ARTS.

THIS EXHIBITION is more pleasing than promising; including little positive eminence—as little positive excellence. The figure-pieces of pretension are few,—the specimens of portraiture hardly amount to a dozen in number. The preference for monkish subjects is worth noticing. The groups of rural figures outnumber the conversation-pieces belonging to genteel life. The approved landscape painters who have heretofore exhibited here, keep their ground,—but we do not observe any very remarkable additions to their company.

Perhaps the most ambitious picture in the room is Mr. H. Barraud's *The One Thing Needful* (No. 88). To the artists who went before Raphael, those who came after Carlo Dolce stand at the antipodes; and Mr. Barraud is of the latter school—a first-class prize for sentimental and serious publishers. There have been hundreds of *Martha* and *Mary*. The ancient artists delighted in the subject, since they could ex parte to any amount of profusion and minuteness on the details of the worldly sister's housekeeping. There is a wondrous picture in the Berlin Gallery by Herr von Ring, the Westphalian painter, in which *Martha*—well nigh as grim as *Martha Trapbois*, and as stiff in her velvet as our own *Bloody Mary*—presides over a larder, a cooked dinner, and a dressed dessert, comprising an entire old-German manual of skewering, trussing, cake-making, and other such sublunar occupations. Queer and absurd as this is, it is essentially little more prosaic than the unmitigated prettiness of Mr. Barraud's version of Omniscient Truth holding the balance even betwixt the Transient and the Eternal,—betwixt sordid care and loving faith. *Pretty* is the divine guest,—pretty is the narrow, grudging hostess—narrow with all her hospitality, grudging in the midst of her display. *Pretty* is the worshipper of better things, who sits at the feet of her Lord: and in so far as this prettiness, when treating arguments so high can be innocuous, there is little to grieve the eye. But the mind that has any thoughts or conceptions of Art other than the most superficial, will turn away from such a smooth, graceful piece of no-meaning, to the rudest transcript of the homeliest and most confined scene—and there receive a lesson and thence draw a poetry which are here altogether wanting.

Two portraits by Mr. Samuel Laurence,—that of *Samuel Rogers*, Esq. (41) a head and hands—and the full-length of *Professor H. H. Goodeve* (195)—make too distinguished a figure in the Portland Gallery to be dismissed as merely passable portraits would be. Mr. Laurence has for some years been rising into esteem as a pourtrayer of thought, intellect, and character. In beauty he has little apparent taste or success;—and possibly some sense of this peculiarity has led him unconsciously to neglect what is symmetrical and attractive,—and propelled him towards a certain exaggeration and harshness, which do not constitute power—though they often accompany it. The expression of Mr. Rogers's head is most happily caught,—but the scale is too massive and the colouring too florid. By this sacrifice of truth, force has been lost,—not gained; the portrait is characteristic,—but verging on caricature. The full-length of the Professor of Anatomy is in many respects a fine portrait,—but sober to sombreness. The great Flemings (in particular Van der Helst) have shown us how black, white, and grey may be made to combine with the flesh tints of any age and any complexion so as to produce a spirited brightness of effect. Here the entire picture is too gloomy and clayey. The head is forcibly expressed,—but hardly true to flesh and blood;—while the dark drapery, so disposed as almost to give to the Pro-

fessor the air of leaning backwards, neither borne out nor foiled so much as dulled by the dead and unpleasant tint of the cloth on the table. Both portraits, however, are calculated to impress the gazer with the idea of not common men who have been studied and understood by a not common painter.

One of the most carefully considered and carefully wrought contributions to this Exhibition is, Mr. W. M. Egley's *Katharine of Arragon and Anne Boleyn* (47). More than ordinary pains have been taken by the artist to tell clearly his story, and also symbolically to contrast the prospect and positions of the waning Queen and the rising favourite. The rivals, in illustration of the well-known historical anecdote, are playing at cards,—and Anne Boleyn turns up a king. Behind Queen Katharine two ladies are in waiting,—at her side stands her confessor, who eyes the heretic beauty askance. While Mistress Boleyn shows the winning card, Henry the Eighth is seen in the background, entering with a carelessness that scarcely takes pains to conceal why he seeks his wife's apartment. On the wall are *Antony* and *Cleopatra*, and *Ostervia* presented in separate panels of the tapestry, supported—to use the heraldic phrase—by the figures of Ambition and Submission. No point has been neglected; and such sedulousness in working out a given intention, if even it trench on prolixity in iteration and amplification, merits praise. The heads, too, have character. There is pity as well as pride in Queen Katharine's steady look,—triumph is blended with the well-acted unconsciousness of her gay antagonist. But Mr. Egley's figures are too much elongated and emaciated. The hollow cheeks and the bony limbs of an opera-dancer but imperfectly replace the sancity of one refined by sorrow or the delicacy of a younger beauty in whom "blood" predominates over mere material attractions. Mr. Egley's Ladies are theatrically haggard:—his monk expresses aversion to Mrs. Anne by a stage grimace. The picture does not win the eye—it stares from the wall. Its eagerness and importunity of aspect are further enhanced by Mr. Egley's lavish use of the brightest colours. The Ladies are dressed in fresh rose colour and full green,—the cloth on the play-table is marigold orange,—and behind it stands a deep-blue velvet chair. Though there be no positive dissonance in this, the concord is too poignant to be pleasing. Mr. Egley may be justifiably recommended to study in composition and in execution those attributes and points that harmonize an entire work, as well as those that strike, when separately considered, by their truth and brilliancy.—His other picture, *Harold and Alfred* (68), from Sir E. Lytton's 'Harold,' though more temperate in colour, displays the same peculiar taste in form.

Pure Pre-Raphaelitism has but small representation in this Exhibition; but Mr. Johnstone's *Knight subdued by Pleasure* (4) belongs to the school which Mr. Ruskin's pamphlet assures us his advice tended to encourage, if not to create. Mr. Johnstone's Pleasure is not ungraceful nor unpleasing, for which, under the circumstances, we are grateful,—and the Knight is very fast asleep; but both sorceress and victim are almost as flat in form as if they belonged to that company of Scandinavian phantoms who, having no backs, can therefore never be circumvented. Had the idea of imitating painted glass been the desideratum, Mr. Johnstone might have been congratulated; but, when the material permits, the repose and solidity that are given by well-ordered shadows are not to be missed without a murmur,—and the most excruciatingly true daisy in the foreground, or the tiniest bird on the bough, to be got at by a strong microscope, is but a sorry compensation for the absence of truth in tone.

Mr. F. Wyburd's *Incident in the Life of Luther* (23) is a sickly version of the manner in which the Great Reformer, while still a monk, was recalled from the insensibility brought on by grief by a hymn sung over him:—the passage from M. D'Aubigné's history having, apparently, been snatched at merely as pretext for a cloister-picture. Mr. F. W. Deane's *Monk instructing others in the Art of Illumination* (33) is, in some respects, better,—though

here, again, the costume seems to have decided the painter's choice of subject. Not any of the pupil-monks can derive much advantage from the lesson,—since they must view the process up-side down, owing to the manner in which they are placed round the table, instead of looking over the shoulders of their preceptor. But if it be considered merely as a group of Catholic brethren, the picture is well painted—reminding us not a little of the manner of Mr. Simson.—There is more subject in Mr. Deane's "The Viaticum" (252). A watcher by a death-bed is aware of the feet of the priest and his train, who bring extreme unction; and the agony of distress and expectation is happily contrasted with the quietism of the ministers of the rite. That this is a painful picture, may be creditable to the painter's skill at the expense of his good judgment in selecting a subject.

Mr. J. E. Lauder exhibits a picture of many pictures in the *Maiden's Reverie* (177), showing a damsels sitting in the midst of memories and dreams. It may be presumed that the love and domestic happiness which form two of her anticipations will be bestowed on her, because she is "better than bonny." Great refinement of beauty was probably not meditated; but more might have been given than adorns Mr. Lauder's heroine.—His *Washing-Bone* (189)—being an illustration of the most homely and greasy experiment in the book of sortilege, transacted by a Lady and Squire in old-fashioned dresses—is unattractive, though quaint, and not without humour.

Having complimented this Exhibition on including few enormities, we must mention two such that are "in themselves a host." Mr. Pittar's "Don Juan and Haidée" (136):—One is, so gaily Greek and romantically tragic, that it might have been designed for the patient needles of Berlin ladies to follow. The other is, Mr. J. G. Waller's *Alarm* (282):—in which the grand style of "pity and terror" has been attempted,—and an alarming female, with distended eyes and mouth to match, travesties the wildest and most violent maternal heads by which the coarsest of Italian masters thought that he was doing justice to 'The Massacre of the Innocents.' Over a production so astounding it would have been considerate to both painter and public to have suspended a veil, if hung up the canvas was to be:—else, in emulation of Madame Tussaud's classification, there ought to be a "Chamber of Horrors" set apart for pictures calculated to make the gazer scream.

We now come to works of a less arduous aspiration than most of the above. Among these must be classed Mr. Wingfield's "never ending, still beginning" *Garden Fountain, Hampton Court* (242); the name alone of which will bring his picture before every one familiar with our Exhibitions, without a word of note or comment.—More welcome, because less hackneyed, is Mr. J. W. Glass's "Too Late for the Ferry" (239):—an exceedingly graceful conversation-landscape in Cavalier costumes. Some effect, however, is lost owing to a certain want of transparency (not to say blackness) in the shadows. At such a scene the artist who would suit his manner to his matter should look through the glass of Cuy, not that of Guercino:—and however excellent may be force, brightness is more essential.—If we mistake not, Mr. Pasmaire "won his spurs" in the Portland Gallery,—and this journal was the first to point to him as one promising individuality. But if his *English Home* (2) and "Dance in the Olden Time" (201) are to be trusted, he is already chained fast in the fatal lap of *Dalilah*—already given over to mannerism. Showing some skill, and more spirit, in composition,—his figures are not nicely proportioned to the canvas on which they are set; and in their flesh, the use of cherry-red for the carnations, and of heavy blue for the shadows, imparts to his works a lurid heaviness, little contemplated, we suspect, by their painter. Mr. Pasmaire already bids fair to become as singular (not to say eccentric) as Mr. Woolmer. These are too early days for him to fall into palette-tricks without plain remonstrance being offered.—While on the subject of odd manner, we may call attention to M. Besson's little picture of *Boucher buying Cherries of Rosine* (151). The ultra-French taste in colour and touch of this picture—an ex-

aggregation of the peculiarities of (we think) M. Roqueplan, gives to the work a double strangeness when it is exhibited in an English room, where key and tone are so utterly different. Hung up across the Channel, the grace and coquetry of the design would tell with an effect double that produced here,—where the heat of colour and the suffusion of texture, by contrast, appear oppressive and unpleasing.

Mr. Provis, who also, we think, began his public career in this exhibition-room, makes progress: as he may himself have learned from the sale of so many of his cabinet pictures this year. His *Village Smithy* (276) is perhaps the best of his works: commendable for the eye for picturesque detail, neatness of pencilling, and glow of warm clear colour which it discloses. Other of his cottage interiors are pleasing from the presence of the same attributes. Should he desire still to advance, he will do well to turn his taste in touch and tint to account, in subjects less familiar to him. There is already a certain sameness in his contributions, in which another year of success may rivet him for ever.—Of the rural and peasant subjects, by Messrs. Surtees, Cobbett, Brodie, Dukes, and others, we cannot speak in detail. Too many of them show a spirit analogous to that which some forty years ago, in the plays of Colman, Reynolds, and Morton, made the English farmer and shepherd such an odd compound of sentiment, coarseness, and vacuity.—Mr. Hemsley's *Young Love* (302) claims to be singled out, because of its gawky humour. She is peeling a turnip, in order that she may not appear "unsought to be won," but show a mind bent upon the business of life rather than its poetry. *He*

cannot woo in flowery phrase,—

but a nudge of his elbow is, perhaps, even more expressive than silence itself would be. The pair would do no discredit to Mr. Hunt, on Mr. Hunt's best day.

There is little or nothing new among the Landscapes in this Exhibition.—Mr. Hulme and Mr. Brittan Willis have worked effectively in conjunction in *River Scenery, North Wales* (269). Mr. Underhill has something of Gainsborough's free touch,—with little of Gainsborough's glow. Mr. Williams and his family are, as usual, lavish in contribution; and, within their known limits and monotonous selection of subjects, are, as usual, successful.—Mr. Sidney R. Percy, however, (who must be numbered among this group of industrious and clever painters,) is this spring under a more gloomy weight of grey and rainy clouds than usual:—a little more, and the frown on Nature's face, which seems to have so vividly possessed itself of his fancy, will lose its menacing power in his hands, and become a mere theatrical trickery.—That Mr. J. Peel is among those who have made a step forward, will be seen in the four sketchy landscapes, *Spring, Summer, Autumn, and Winter* (179, 180, 181, 182). The first is particularly attractive, in right of the lightness of its air and of the spirit with which the forms of the trees, as yet not concealed by their leafage, are touched. In the last, a snow-scene with skaters is as well characterized,—and in a manner totally different from that adopted by many of "*Hyems*" court-painters," to name only two—M. Schelfout and our own Mr. Branwhite. "*Summer*" is the least pleasing,—its greens having been looked on with somewhat of a jaundiced eye. Even in palette-matters, those strange influences, sympathy and antipathy, have a curiously potent voice:—and let him try ever so hard to profit by our hint, it is possible that Mr. Peel may never come to manage "*his greens*" felicitously,—though they are now as much in the ascendant as "*the brown tree*" was in Sir George Beaumont's day.—A word is due to Mr. D. O. Hill's large landscape of *Fotheringay* (134):—not because its artist is very truthful as opposed to conventional—a suffusion of faded colour, with which we are not familiar among the "*tricks of twilight*," distinguishing the picture,—but from an air of poetry pervading the work (not very easy to prove by description, but not hard to feel), which raises it above many a landscape more literally truthful or more vigorous in its manipulation.

In one line more, it must be told that as a painter of still-life, fruit, &c., Mr. Duffield seems resolute to contest honours with Mr. Lance:—as may be seen by his *Coming Feast* (105).

FINE-ART GOSSIP.—The Prince of Canino's pictures, which we announced as for sale last Saturday at Messrs. Christie's, fetched but moderate prices, with the exception of 'The Adoration,' by Rubens, which sold for 1,200/-—The Goltzius, 'Death of Abraham,' brought 43/- 1s.—The Annibale Carracci, 'St. Carlo Borromeo,' 37/- 1s. The Fiesole Beato Angelico, 'Death of a Cardinal,' two compartments, each brought 29/- 8s.—P. de Champagne, 'The Annunciation,' fetched 50/- 8s.—a Mantegna, 'Portrait of Jean Pic de la Mirandola,' sold for 53/- 11s.;—the four large Albert Dürers brought respectively 31/- 10s., 23/- 2s., 25/- 4s. and 18/- 1s. A Crivelli, 'St. Bernard,' brought 51/- 14s.—Raphael's 'Passage of the Red Sea,' 66/- 3s.—the Tiberio d'Assise, 'Virgin and Child'—the gem of the collection, and which should, we think, have been secured for the National Gallery—fetched 399/- We are glad to hear that the picture remains in the country,—H.R.H. Prince Albert having purchased it.

The discussions relative to the decoration of St. Paul's might have been spared, for they turn out to have been a mere performance of 'Much Ado about Nothing.' They certainly elicited many valuable and interesting remarks—which were duly reported at the time,—and so far good was done; but they produced no result as regards the matter in hand. As we mentioned last week, preparations for restoring Thornhill's preposterous paintings have been actually commenced; and Mr. Parris is engaged as operator upon those productions,—of which the best that can be said is, that they are undoubtedly works of exceedingly *high* art. The matter, however, is not one for joking. It is grievous to find, that considerable expense is about to be incurred for doing worse than nothing. The daintiness of those pictures was all in their favour:—dirt and obscurity served in some degree to veil deformity and absurdity. The sham architecture which forms the several compartments is absurd in itself and vile in taste. It is bad enough to show painted columns, &c. where there ought to be real ones,—but to put painted columns where there could not possibly be columns at all, is the superlative degree of absurdity.

Among the provincial towns in which we find the unmistakable signs of a growing taste for literature and the arts, Leeds promises to become conspicuous. Lately one of the dullest cities in the north of England—and still but little inviting in its exterior,—it is now intellectually alive in almost every fibre. Here it is music,—there architecture; yesterday it was a literary society, to-day it is an academy of painting and sculpture—that demands attention; and if the taste should grow so as to be co-extensive with the means of the inhabitants, the manufacturing capital of the West Riding may yet become, if not the Florence, at least the Zurich or the Dresden of Yorkshire. Some years ago, as possibly many of our readers will remember, there was a rather flourishing northern Exhibition of Fine Art in Leeds, the decline of which has been a serious loss to local Art.—One of the proofs of an intelligent activity in that town is, an attempt to revive this Exhibition. About three weeks or a month ago, the Council of the Philosophical and Literary Society, taking an initiative which does them honour, proposed, by way of feeling, to exhibit in their own rooms at an evening promenade such works of native or resident artists as could be brought together at a short notice. Only a week was given to prepare and collect the pictures,—yet in that short time 350 subjects were got together; and the success was so far evident, says a Correspondent, that the Council resolved to keep the rooms open for at least a fortnight,—and we are informed that "the public do not fail to show, by a continual flow of visitors, their appreciation of the treat." Of course, so far as this success extends, or may yet extend, it is so much gained in favour of an annual Exhibition,—and it remains with the lovers of Art in Leeds and its

vicinity to see that the advantage now secured be not suffered to pass from their hands.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY.—Festive Hall, Conductor, Mr. COSTA.—The customary Performance of Handel's 'MESSIAH' in PASSION WEEK will take place on WEDNESDAY NEXT, March 23. Vocalists engaged—Miss Louisa Pyne, Miss Dolby, Mr. Sims Reeves, and Mr. Wise. The Orchestra, the most extensive available in the Hall, will consist of (including 16 Double Basses) nearly 700 Performers. Tickets, 1s., 5s., 10s., 12s., each, may be had by early application at the Society's Office, No. 6, in Exeter Hall. Country residents desiring Tickets are advised to make immediate application, accompanied by a Post-Office Order payable to Robert Bowley, Charing Cross Office.

MR. H. BLAGROVE'S VIOLIN SOIRÉES to take place at 71, Mortimer Street, on WEDNESDAY EVENINGS, March 20, April 27, May 25, and June 22, at Eight o'clock, will include Selections from the Works of the Great Violin Composers, some Classical Concerted Music, with eminent Vocal and Instrumental Talent.—Particulars to be had of Mr. H. Blagrove, 18, Alfred Place, Bedford Square; at the Rooms; and Principal Music Shops.

MR. HENRY NICHOLL'S READINGS OF SHAKSPEARE at the Music Hall, Store Street, Bedford Square.—On TUESDAY EVENING NEXT, March 22nd, HAMLET.—Admission, 1s.; Reserved Seats, 2s. Private Boxes, 10s. and 12s. Commence at Eight.—Communications to be addressed, 16, Howard Street, Strand.

PHILHARMONIC SOCIETY.—The programme of the first concert for the season had been carefully considered; and the result was, a meeting which appeared to satisfy both the old and the new school of subscribers. The former had the 'Eroica' Symphony, Mendelssohn's first pianoforte Concerto, a stringed Corelli Trio, and Spohr's Overture to 'Der Berggeist' for their share;—while the latter were treated to a novelty in M. Gade's Symphony in A minor, and to Beethoven's grand Overture in C, Op. 124, which is as good as a novelty, not having been performed during our experience of the Philharmonic Concerts.—Many years ago Mendelssohn tried to win an opening in London for the young Danish composer, in whom it is known that he took a lively interest,—but tried in vain. An earlier Symphony by M. Gade was gone through by the Philharmonic band—not liked, and laid by:—how completely so, may be found in the fact that though its writer has made a fair stand at the Leipzig Concerts and in his own capital of Copenhagen, and has not shown himself chary of production, there are many in our musical world for whom the work might have dropped from the moon, so little seemed the antecedents of its writer to be known by them,—or his career to have excited attention. We have had few and uncertain opportunities of following M. Gade in his works. Those few, however, have resulted in the impression last December stated in the *Athenæum* [No. 1312, p. 1399];—nor did the Symphony performed on Monday add another to the characteristics which, we fancy, may be gathered from his other compositions. Melodic instinct cannot be said to be wanting to M. Gade, since the tissue of his music has generally a pensive and melancholy sweetness; but, like other modern writers in search of novelty, he seems to entertain the notion that melody does not imply phrasing, rhythm, or periodicity. In place of bringing out and setting forth his ideas, rejecting that which is mean or not beautiful, and making some spirited and lovely thought his point of departure and return,—he prefers veiling his fancies,—melting them together so that separate form and individuality shall be lost,—and bringing them back with as much stealth and caution as though he were ashamed of their being heard twice, and anxious to avoid their being recognized.—The result is, a monotony as satiating as that of the old fudge writers, denounced as so mechanical by the modern romanticists. The ear becomes as soon weary of the formless melancholy of the Eolian harp as of the clock-work chimes in the belfry. In the first movement, a *Presto*, in A minor, (which in no respect sounded a *Presto*), and in the *andante* in A major, there is not a subject or an episode that has remained with us:—we retain merely the sense of a good sound from the orchestra, and of here and there an ingenious disposition of the instruments. The *allegretto* in F sharp minor, in the *mazurka* style, is more welcome from its superior clearness. A sort of national quaintness, partly arch, partly pensive, pervades it, which was acknowledged by an *encore*. The *finale* has brighter and larger subjects than the opening *allegro*, and some

good points; in particular, a fine example of climax towards its close,—after which, however, the composer chills the interest excited by a slow piece of dream-work, suspending the final explosion without intelligible reason. But for habitual trust in first impressions, we should hesitate to speak at any length concerning music which leaves on the mind traces so vague as this. At present, we are disposed to place it among Symphonies in a place analogous to that held by the *Sonatas* of Chopin among *Sonatas*,—to consider it as the work of a man of individual talent (nay, perhaps, of genius), but whose powers are imperfect or ill balanced, and who therefore in compositions on an extended scale can give only limited and uncertain pleasure. The audience, however, appeared to be satisfied with the Symphony. Compared with its best passages and points, how colossal, distinct, and easy are those of Beethoven's Overture!—with its stately movement *alla marcia* (not wholly clear of vulgarisms), and its grand fugued *allegrissimo* based on a subject which (for a wonder) was hardly worth the treating. Most interesting is it, however, to see how, in the giant's hand, a phrase so mean and trite could be so spun and moulded and added to and embellished, as to keep up the spirit of the Overture. Throughout its closing portion, the touch of Music's *Michael Angelo* is disclosed in all its force and grandeur. Both Symphony and Overture were well performed:—the fugue in the latter being taken, perhaps, in too rapid a *tempo*. The 'Eroica' was afterwards excellently given. Now, however, that Mr. Costa has the orchestra thoroughly under his hand, he might advantageously mitigate his *sforzato* style of reading certain passages where a swell or pressure only, without *push* of tone, is the thing needful. Though the extreme be better than the old English utter inattention to accent and expression, this over-emphasis is still alien to the character of German music.—Mendelssohn's *Concerto* was very nicely and steadily played from memory by Mrs. F. E. Jewson; whose performance of the same feat when she was Miss Kirkham did not pass without our word of praise.—The singers were, Madame Castellan and Miss Dolby. From the former being selected to sing the *scena* from 'Oberon,' we presume that she is to be the *Reiza* of the cast at the *Royal Italian Opera*. Our notice of the song, therefore, will be wisely reserved till we shall have heard it on the stage. In an orchestra, we have never heard it made effective, save by Mrs. Sims Reeves.—For the next Philharmonic Concert are announced Beethoven's *Cantata*, 'The Praise of Music,' and Mendelssohn's 'Loreley' *finale*.—The subscription list is said to be fuller than it was last year.

NEW PHILHARMONIC SOCIETY.—We shall be able most succinctly to deal with the matters calling for remark in the first concert for the season of this new Society by printing the programme of the instrumental music executed, under Herr Lindpaintner's direction, at Exeter Hall, on Wednesday last.—

PART I.—Overture (Egmont), Beethoven.—Concerto, Clarinet, M. Wulff, Lindpaintner.—Symphony in minor, Mendelssohn.—PART II.—Concerto in c minor, Pianoforte, Mdlle. Claus, Beethoven.—Cantata, 'Kampf und Sieg' (Part II), Weber, solo parts by Mrs. Endersohn, Miss Dianelli, Mr. Lockey, and Mr. Weiss.—Overture, 'Vampire,' Lindpaintner.—March, 'Athalia,' Mendelssohn.

—The orchestra of the *New Philharmonic Society* has been enlarged since last season, and we think has now outgrown due symphonic proportions; since some among the more delicate wind instruments are oppressed by the neighbourhood of so many violins,—and during a large part of the evening were hardly audible.—Herr Lindpaintner has established himself as an earnest, intelligent, and vivacious conductor. Indeed, on Wednesday he more than once forced the points of his music as vehemently as though he were not a German; thus giving us occasion to divine that the exaggeration with which we are sometimes startled, and to which we have adverted above, belongs to the times that we are living in, and not to any country in particular. As if to corroborate this notion, Herr Lindpaintner in the Mendelssohn Symphony drove on the Scottish *intermezzo* at a speed which was excessive,—by which the movement wavered

and lost clearness.—It was, nevertheless, loudly *encored*. Of his compositions there is no occasion to speak on the present occasion.—Mdle. Clausen performed Beethoven's *Concerto* (with the finely ingenious but most difficult *cadenza* published by M. Moscheles) in admirable style,—holding her audience fast, without the slightest trick or affectation.—The moiety of Weber's *Cantata* performed satisfies us to be content without hearing the First Part of 'Kampf und Sieg.' Ill put together we feared it must be, remembering under whom Weber had studied,—and having always referred the crudities in his operas not to perverse eccentricity on his part so much as to a weakness of constructive skill that greatly impaired his resources; but for anything so trite in point of conception, so commonplace in its melodic phrases, we were not prepared.—To these brief notes, it should be added, that Mr. Lockey sang for Mr. Sims Reeves—and with Mrs. Endersohn sang the duett from Spohr's 'Jessonda' very well,—that Mr. Weiss was *encored* in 'Possenti numi' from the 'Zauberflöte,'—and that the 'Dervise Chorus' from the 'Ruins of Athens' was also *encored*.—The concert generally went off with the utmost spirit. It is stated, that the subscription list of the New Philharmonic Society is larger than it was in 1852—and we ought to state, that our strictures on the tone of last year's *programmes* seem to have been taken in good part,—at least, the public is this spring delivered from those preliminary raptures and recommendations which serve no one concerned on such occasions, unless it be the printer whose bill they lengthen.

CHAMBER CONCERTS.—We must briefly notice Herr Pauer's third *Soirée*, Mr. Sloper's third *Soirée*, and Mr. Lucas's second *Musical Evening*, as among recent musical events. At the first and the second were performed Duets for pianoforte and violin, composed by the respective concert-givers. Mr. Lucas was to give a *Sonata* for the same pair of instruments by Mr. H. Thompson. In preference to descanting on these works, we shall dwell for an instant on a Lady singer for Herr Pauer who has lately entered our concert-world;—we mean Miss Kathleen Fitzwilliam. Her fresh voice, and propriety in delivering her text, make us wish that she would rid herself of the old English trick of dragging out her breath, as though a display of trouble in doing the song were to enhance the pleasure of her hearers. We had hoped that we had taken leave of the gaping English gentlewoman in Mrs. Wood,—and can by no means forgive Miss Fitzwilliam if she allows herself to adopt a bad habit which will be fatal to her success with all refined listeners.—In addition to the above chamber concerts, Mr. W. S. Bennett's third *Soirée* and meetings held by M. Billet and Mr. C. Salaman have “happened” since we last wrote on chamber music:—also a concert by Mr. Charles Cotton—a new *basso*,—principally of vocal music.—Of Mr. Ella's last *Musical Evening*—a meeting of more than ordinary interest—we must speak next Saturday.

HAYMARKET.—The retirement of Mr. Webster from the management of this theatre was a subject of interest,—and accordingly, the performances on Monday were attended by an overflowing audience. The pieces presented were, 'The Roused Lion,' 'A Novel Expedient,' and 'The Pretty Girls of Stilberg.' After the last, Mr. Webster pronounced his farewell address. In this he showed a tendency to egotism not unjustifiable under the circumstances;—stating, that he commenced management "without the assistance of a single farthing beyond what he had saved by rigid economy out of a very small income;"—and that he had maintained the longest lesseehip on record—one of sixteen years—during its earliest period sustaining a struggle against the "leviathan" houses, surviving their attraction, and securing at different periods theatrical seasons varying from ten to twelve months. He had paid 30,000*l.*, if not more, to authors,—expended at least 12,000*l.* in improving the theatre,—and disbursed more than 60,000*l.* for rent. Mr. Webster acknowledged that his "main stay" had been the Adelphi Theatre; the success of

which, added to the results at the Haymarket, had "placed him independent of the world."

It has always struck us as singular, that Mr. Webster had not been taught the expediency of modifying his Haymarket management by the uninterrupted success of his own *Adelphi*, and of other theatres of late years conducted on one and the same principle,—that of devoting each specific stage to a specific line of business—whether the revival or production of legitimate five-act plays, or the performance of vaudeville novelties, or that of a superior class of melo-dramas acted in a superior style, each with the assistance of a good working company, led by a competent principal. The "Little Theatre" has lately suffered, owing to the fact of its performances having no distinctive character.—Mr. Webster's sixteen years of management, however, have not been barren of results. He opened in 1837, with the assistance of Mr. Macready and other stars, such as Mrs. Warner, Mrs. Nisbett, and Mrs. Glover; under whose auspices Mr. Knowles's adapted play of 'The Bridal' and his original play of 'The Love Chase' achieved enduring success. The starring system still prevailed; and until the fatal disappearance of the President ship, poor Power continued to be a great treasury attraction, in alternation with the actors just named. In 1838, 'The White Horse of the Peppers'—'The Irish Lion'—'The Athenian Captive'—'The Maid of Mariendorp'—and some other pieces secured a fair amount of fame. A farce called 'Tom Noddy's Secret' made the reputation of an excellent comic actor, Mr. Strickland;—whose career, however, was of short duration.—To Mr. Macready succeeded (in 1839) Mr. Charles Kean, as a tragic star:—and he, on his departure for America, was followed by Miss Ellen Tree. Meanwhile, Mr. Macready had tried the management of Covent Garden; but on abandoning the experiment, he returned to the Haymarket,—producing there Sir E. B. Lyton's 'Sea-Captain' and 'Money' and Serjeant Talfourd's 'Glencoe'. A brief interval elapsed before the tragedy of 'Nina Sforza' was attempted. During that interval, Mr. Charles Kean re-appeared with Miss Ellen Tree. Soon afterwards, Mr. and Mrs. Charles Mathews, who had also essayed the management of Covent Garden Theatre, contributed to the success of the Haymarket, and to the introduction of spectacle to its boards. In 1844, Mr. Webster offered a prize for the best comedy:—the result, Mrs. Gore's 'Quid pro Quo,' was not such as to favour a repetition of such experiment. The farce of 'Used Up,' illustrated by the vivacity of Mr. C. Mathews in *Sir Charles Coldstream*, was more fortunate. A revival of 'The Taming of the Shrew,' with the simple appointments of the ancient stage, was in good taste—and in our opinion pointed out a line of business on which, in its more recent days, a stand might have been made sufficient to have secured the continued success of Mr. Webster's management.

From this time, Mr. Webster for a while depended on a combination of the starring system with the production of new pieces. Miss Helen Faucit alternated with Miss Cushman—and Mr. Barry Sullivan's 'Beggar on Horseback' with Mr. Marston's 'Heart and the World.' These efforts were succeeded by the engagement of Mr. and Mrs. Charles Kean, and Mr. and Mrs. Keeley:—'The Wife's Secret,' 'Strathmore,' and other pieces were, more or less successfully, the media of their appeals for public approbation. But these operations gave way to the proposition for Mr. Macready's Farewell appearance,—which spread over a considerable period; and on that actor's final retirement, Mr. Webster had to look out for new attractions. Still depending on the starring system, he attempted—but in vain—a continuance of it in the person of Mr. W. H. Wallack, from America. From that point, all seems to have been uncertainty. Recourse was had to variety of entertainment,—with an occasional reinforcement of the company by the engagement of Mr. and Miss Vandenhoff and Mr. Barry Sullivan. But the public failed to apprehend any distinctive idea in the efforts of the management; and the audience before was as little decided as the management

behind the curtain. Even the late reproduction of Sir E. B. Lytton's Literary-Guild Comedy has not met with the response expected.

There is enough in this story of a management, as we have told it, to prove instructive to Mr. Webster's successor. Mr. Buckstone has projected various improvements in the construction of the house and of the stage,—all of which we doubt not will prove beneficial:—but the great purpose of his management should probably be, the establishment of a decided Character for the Haymarket Theatre,—so that the public may be satisfied as to the class of the entertainment designed,—and that its admirers may form an early nucleus for an increasing audience, gradually won to place confidence in the conduct and company of the theatre, by the general consistency of the arrangements, and the managerial perseverance in a particular course.

MUSICAL AND DRAMATIC GOSSIP.—Our obstinate (and, it may be, romantic) disbelief in the utter and final closing of any theatre, is curiously confirmed by the reports wandering "about town" concerning *Her Majesty's Theatre*. Day after day do we read the advertisement of the sale of the properties, library, &c.;—contemporaneously with which we have been told, on fair authority, of a *corps de ballet* engaged in Paris,—and informed, on warrant less precise, that Signor Puzzi is about to enter on the management, with Signor Schira as his musical director. But this is not all the comedy at present current, during a period when (it may be recollect) singers are scarce and composers scarcer;—and when our public is tired of dear entertainments, even though boxes are given about gratis by the score. There is absolutely a talk of a third Opera-house on a grand scale—as site for which King Street, St. James's, has been mentioned.—Meanwhile, London is as far as ever from possessing a theatre analogous to the *Opéra Comique* of Paris, in which English artists might figure without being exposed to the disadvantageous comparisons which ambition is sure to provoke.—It is reported, on good authority, that Mr. Gye has come to terms with Madame Viardot. He is said by our contemporaries to have engaged Mdlle. Donzelli; also Signor Lucchesi as tenor (we suppose for the opening of his season). M. Zelger, too, is said to be re-engaged.—Mr. Harriss returns to Covent Garden as stage director, and Mr. Beverley replaces Mr. Grieve as scene-painter.

Our contemporaries have announced the death of Mr. Sporle, who was current and popular, in a certain world, as an English ballad composer.—Mr. Roe, too, is dead,—who was, for a time, a popular bass singer; and who gave, if we mistake not, some agreeable glee and ballad entertainments when pleasures of the kind were less popular than they are just at present.

We have heard, that the *English Glee and Madrigal Union* have been invited to Paris; and may probably avail themselves of the invitation to give some concerts there during the coming spring.

The hundred and fifteenth anniversary dinner of the *Royal Society of Musicians* was held on Tuesday week last; with a collection of about 250l.,—and a speech from Mr. Rovedino, in which, among other matters, he expressed a hope that the *Society of Female Musicians* might be incorporated with it at no distant day. What reason for such hope exists, we know not.

The following advertisement, copied from the columns of a contemporary, is one to which all lovers of music should give publicity.—

"A Professor of acknowledged celebrity, and great experience as a composer, having, in the course of his travels, noticed a taste for musical composition among amateurs (particularly ladies), who, for the want of the assistance of a master, have allowed so desirable an accomplishment to lie dormant, but which, by the aid of a competent artiste (and moderate application), might not only be rendered a pleasing amusement to themselves, but to their friends and the public, solicits the attention of any lady or gentleman possessing talent for composing quadrilles, waltzes, polkas, songs, or ballads. If they will forward their melody and ideas (which will be a sufficient guide), these will be arranged with proper grammatical bases, and (if vocal) suitable accompaniments. Ladies wishing to cultivate so desirable an accomplishment, may (in a very few lessons) be rendered com-

petent to arrange their own works. Amateurs possessing poetical genius can have their words set to music and published (if required). Professors publishing in London may have the proofs of their works corrected and brought properly before the public. The utmost secrecy may be relied on."

—Now, it may be presumed, that "amateurs (particularly ladies)," would be glad to know the name of the professor of acknowledged celebrity and the composer of great experience who so blandly undertakes to fit them out for Fame, and who has reduced the difficulties of composition to the level of "Poonah-painting," which may be "readily acquired in a course of six lessons."—While on the subject of musical oddities, we cannot but call attention to Mr. Henry Russell's scheme for "ameliorating the condition of the poor,"—by advertising, in the *programme* of a week's entertainments just over at the *Strand Theatre*, that he "will each evening present a ticket to every person on entrance, which will entitle them to a chance of obtaining a free passage to America. The drawing will take place after his entertainment."

Herr Hildebrand Romberg, the young violin-cellist, has just arrived from the Continent.

While we Londoners have been at last venturing on a *Symphony* by M. Gade, a new *Symphony* (fourth or fifth, we believe,) by the young Danish composer has just been produced at the *Gewandhaus* Concerts at Leipsic. "It is in D minor," writes a friend, "and the first three movements are to my mind full of beauty. The *finale* I did not enter into,—it seemed to me somewhat confused and noisy. In this *symphony*, the *pianoforte* is used as an *orchestral instrument*:—an innovation pleasing in certain passages, though, on the whole, puzzling the ear with a sort of *Concerto manqué* effect."

Private letters and public records from Russia, continue to assure us that the success at St. Petersburg of Madame Viardot has been something unprecedented even in the Muscovite capital.—The chronicle of plaudits, bouquets, jewel-gifts, recalls, &c., which the foreign journals register goes for little; but by artists competent to judge we are assured that the Lady has been acting and singing with an increase of passion and brilliancy, probably in part effect as well as cause of so cordial a reception.

There is some idea at the *Grand Opéra* of Paris of reviving Spontini's "La Vestale," with *bond fide* care and cost; the success of such a treatment of Rossini's "Moïse" having, it is said, suggested the measure to the management. The work is worth attention at our *Royal Italian Opera*:—it having never been, as yet, fairly treated in England.—M. Boulo is about to pass from the *Opéra Comique* to the *Grand Opéra*, as light tenor. In this employment he may not possibly hazard so much as is usually risked by the vocalist who exchanges a small for a larger theatre,—and music merely elegant and sentimental for the passion of tragedy.—M. Grisar's "Les Amours du Diable," a grand fairy opera, which has been produced at the *Théâtre Lyrique*, is found by the French critics very weak music. We long ago made a similar discovery with regard to its composer's "Les Porcherons,"—an opera which they profess to favour.

While mentioning the want of novelty in this year's concert-season of Paris, we omitted to advert to the re-appearance there, at some of the benefit performances, of the Lady who was in former days so famous as Madame Schroeder-Devrient.

It must suffice for the present to announce that the author of "Musikalische Briefe" is continuing his contributions to history and criticism in a new publication, "Fliegende Blätter für Musik," which is to appear occasionally. The first number, besides lighter matter, contains a carefully written paper on Spontini; whose fate (by the way) it has been to become an object of serious interest to the critics since his popularity in France and Germany has waned.

A correspondent has forwarded us the transcript of a passage from a letter mentioning that a new organ has just been erected in the Lutheran Church of Prague,—"the work," says the writer, "of the celebrated builder, Breschkow, of Breslau. This magnificent instrument cost 22,000 florins.

The sum has been raised by a subscription, to which not only the Lutherans but the Archbishop Primate of the kingdom, many of his clergy, and a great number of the Catholic laity have contributed.—The new organ was opened for divine service in January, in the presence of an assembly of distinguished persons of both confessions, and especially of several Catholic ecclesiastics. On this occasion Mr. Hess, the musical director of the Lutheran congregation, executed a fugue by Sebastian Bach with a precision and talent which are said to have excited general admiration. After the service, Mr. Hess was invited to dine with the Archbishop Primate. These acts of religious tolerance have excited general satisfaction at Prague."

We need only announce in a line the return to the St. James's Theatre of so well-known a favourite among French actors as M. Lafont.—His re-appearance, in conjunction with the comedy of Mdlle. Luther and the farce of M. Ravel, has enabled Mr. Mitchell to close his early season with more than ordinary spirit.

M. Ponsard's new five-act play, in verse, "L'Homme et l'Argent," after having been shut out at the *Théâtre Français*, has been produced at the *Odéon*:—M. Janin assures us, with the utmost success.—The chronicle of suicide received, the other day, a new addition, in the death by her own hand of Mdlle. Marthe, the young and popular actress. So far as intimations in the journals are to be trusted, there is involved in this story one of those romances of which French society has of late years offered so many tragic specimens.

Miss Helen Faucit and Miss Ellen Chaplin are among the engagements at the Haymarket Theatre, by Mr. Buckstone. The season, we understand, will extend to the end of July,—when a recess for three months will take place, during which the intended improvements will be made. In addition to those which we have already stated, an entire reconstruction of the stage is projected. The inconveniences of the present stage are many,—and have prevented the due effect of several dramas, and rendered it impossible to perform others which it would have been desirable to produce.—Among other features of his management, we are told that Mr. Buckstone intends to produce at an early period Mr. Browning's play of "Colombe's Birthday."

MISCELLANEA

Decimal Currency.—*The Times* says:—"The Liverpool Chamber of Commerce have issued a Report on Decimal Currency by a Committee of their own body appointed to consider a variety of plans submitted to them on the subject. After referring to the great advantage that would be derived by the community at large from the introduction of the decimal system, they submit two methods, either of which could easily be adopted, inasmuch as they would interfere only in a very slight degree with the present arrangements and values. Circulars have been forwarded to the President of the Board of Trade, the Chancellor of the Exchequer, the Chairman of the Board of Inland Revenue, and the Governor of the Bank of England with the hope that the matter may be taken up. ** The aversion of the idle and ignorant to being forced to conform to any improvement that would require even but a few hours' thought is such that the change could not be made without an outcry, although all the intelligent classes might desire it, and it could likewise be demonstrated to be beneficial for everybody. After its adoption, and the consequent compulsion to conform to it, even its opponents in a few weeks would be astonished how they could ever have gone on in the old way. But this ordeal would have to be met; and none but a Minister who, recognizing a great national object to be gained, could withstand a month or two of noisy complaint, would ever be likely to undertake it."

TO CORRESPONDENTS.—X. Y. Z.—Ossian—P. L.—Investigator—J. P.—received.
S. F. P., who addresses us on the system of National Education established in Ireland, is surely ignorant of the principles of that system,—or he could neither adduce the instances nor ask the questions which he does.

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